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THE
MEDEA OF EURIPIDES,

WITH NOTES AND AN INTRODUCTION,

BY

FREDERIC D. ALLEN, PH. D.,
PROFESSOR IN HARVARD UNIVERSITY.

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PREFACE.

Of the conjectural emendations in the text of the Medea which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson's; Elmsley's (German reprint with Hermann's notes); Kirchhoff's editions of 1855 and 1867; Dindorf's (Oxford edition 1839, and Poetae Scenici 1868); Nauck's 3d edition, 1871,

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also his *Euripideische Studien;* Schoene's Medea, 1853; Pflugk and Klotz's 3d edition, 1867; Witschel's, 1858; Paley's 2d edition, 1872; Weil's, 1868; Hogan's Medea, 1873; Wecklein's Medea, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.

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INTRODUCTION.

I. EURIPIDES.

§ 1. **Life.** — What we know of Euripides' personal history, excluding what is plainly fabulous, is substantially this. He lived from 480, or a little earlier, to 406 B. C. The current belief was that he was born in Salamis on the day of the sea-fight, but this has the air of an invention. His father's name was Mnesarchus or Mnesarchides; his mother's, Clito. The latter at least was of humble origin. Euripides was of a studious and speculative turn, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others. His first play he exhibited at the age of twenty-five; thirteen years later he gained for the first time the first prize. Of a gloomy temperament, never personally popular with his countrymen, and not successful in his profession at first (he won only five dramatic victories), he seems to have suffered from a morbid sensitiveness, a consciousness of being misunderstood, a feeling sometimes reflected in his works. He lived aloof from the world, in the midst of his large collection of books. There was some trouble in his domestic relations; with neither his first nor his second wife did he live happily. His last years were spent abroad, first in Magnesia, then at the court of Archelaus, the Macedonian king, at Pella, where he died and was buried, a cenotaph being erected at Athens. He left three sons, the youngest of whom followed his father's profession. The popularity of his plays at the close of his life and throughout later antiquity was extraordinary.

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§ 2. **Works.** — Of Euripides' 75 (according to others 92) plays, there have come down to us 19, or excluding the Ῥῆσος, which is almost universally thought to be spurious, 18. These are: Ἄλκηστις, Ἀνδρομάχη, Βάκχαι, Ἑκάβη, Ἑλένη, Ἠλέκτρα, Ἡρακλεῖδαι, Ἡρακλῆς μαινόμενος, Ἱκετίδες, Ἱππόλυτος, Ἰφιγένεια ἡ ἐν Αὔλιδι, Ἰφιγένεια ἡ ἐν Ταύροις, Ἴων, Κύκλωψ (a satyric drama), Μήδεια, Ὀρέστης, Τρῳάδες, Φοίνισσαι. The dates of the following six are known with certainty: Alcestis, 438; Medea, 431; Hippolytus, 428; Troades, 415; Helena, 412; Orestes, 408. A few others can be approximately placed. The Bacchae and Iphigenia in Aulis were produced after the poet's death.

§ 3. **Spirit and Tendency.** — Though a contemporary of Sophocles, Euripides belongs in spirit to a different age. He is a representative of the new Athens of his time, of the new ideas, political, moral, and aesthetic, which were just coming into vogue, supplanting the sterner and simpler notions of the old-fashioned citizens. It is the Athens of Demosthenes and Praxiteles, rather than that of Pericles and Phidias, for which Euripides wrote. Rhetoric and philosophical speculation had much to do with this change. Euripides shares the artificial tastes and the sceptical spirit of the new school.

To give vivid pictures of human passion is Euripides' chief aim, and in this his strength lies. He is in no sympathy with the mythical spirit; the myths he uses only as the vehicle of his own conceptions. The notion of an all-controlling Fate and of a hereditary family curse are much less prominent than with Aeschylus and Sophocles. There is less lofty ideality in his conceptions; his characters are more like those of every-day life, their passions less removed from common experience. This accords in general with modern taste; indeed, it has often been observed that Euripides stands nearer to the modern dramatists than do his predecessors. He excites often a livelier sympathy; hence Aristotle calls him "the most tragic of the poets." But Euripides has sometimes gone too far in this direction, and introduced characters too commonplace and incidents altogether trivial.

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§ 4. **Style.** — Euripides is smooth and dexterous in the use of language; free from the turgidity of Aeschylus, but not free from rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic of him are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author delights, even when one side is manifestly in the wrong, to display his skill in making out a specious argument. He is fond of philosophizing through the mouths of his characters, and the abundance of maxims (γνῶμαι), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of that day — went far to render Euripides attractive in later times. The histrionic art had developed in his day, and this influenced composition; the actors had to be furnished with telling and pointed speeches and striking situations. Scenery, too, had come to be a matter of importance, and some plays (Troad., Her. Fur.) must have depended largely on their scenic effects for success.

§ 5. **Form.** — The internal economy of his plays is often defective; his plots lack coherence and compactness. In general he relies on striking passages and thrilling scenes more than on unity and symmetry of the whole. But there is much difference among his plays in this respect. Two things have been especially blamed: 1. The so-called *θεὸς ἀπὸ μηχανῆς*, the express interference of a god at the end of the play to solve the difficulties of the situation. 2. His prologues, long soliloquies in which the situation is expounded, often baldly and awkwardly, to the hearers. Euripides was responsible for metrical and musical innovations concerning the merits of which we can no longer judge. The chorus is diminished in importance; its odes are often mere interludes, having little to do with the dramatic situation. His later pieces show frequent resolutions in the iambi, and contain long and irregularly constructed monodies.

§ 6. **Moral Tendency.** — Euripides has been unjustly at-

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tacked (notably by Aristophanes the comedian, and in modern times by Schlegel) on ground of exercising a debasing influence on morals. But much that seemed corrupting to his conservative contemporaries, as Aristophanes, cannot appear so to us; and those sentiments which have been cited as inculcating false morality seem mostly harmless when taken in connection with the situation and the persons who utter them. They are not to be taken for Euripides' own sentiments. To a few places in which the justice and providence of the gods are openly denied, exception may, perhaps, be fairly taken.

§ 7. **His Misogynism** was much blamed by the ancients, but this trait has been greatly exaggerated. Euripides brings forward in several plays women of strong passions and doing great mischief (Medea, Phaedra, Hecuba), but on the other hand has depicted noble and admirable types of womanhood (Alcestis, Iphigenia, Macaria). He possessed a deep insight into female character, and was fond of portraying it in all its phases, the dark as well as the light. He is particularly skilful in this, and his women, even the bold and unlovely ones, are thoroughly feminine.

Without trying to excuse his many defects, and without pretending to rank him with Aeschylus and Sophocles, we must yet recognize in Euripides dramatic genius of a high order.

§ 8. **Manuscripts and Scholia.** — The Euripidean manuscripts were first classified by Kirchhoff in his edition of 1855. Those which possess any authority form two classes. Nine plays (Hec., Or., Phoen., Med., Hipp., Alc., Andr., Troad., Rhes.) are extant in Mss. of both classes, the remaining ten in those of the second class only. These last plays were little known and read by the Byzantines, and have narrowly escaped perishing altogether.

Class 1. Uninterpolated copies (complete or partial) of a recension current in the Middle Ages, comprising the nine plays above mentioned. These Mss. have the highest authority. The principal ones are: *Codex Marcianus* in Venice (5 plays),

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Cod. Vaticanus (9 plays), *Cod. Havniensis* (Copenhagen, 9 plays), *Cod. Parisinus* (6 plays).

Class 2. Copies of a different and far rarer recension which embraced at least 19 pieces, but contained a text of less purity, which had been tampered with by would-be correctors. The authority of these Mss. is therefore inferior, and the plays found only in them are accordingly difficult of criticism and cannot be so nearly restored. The two most important Mss. of this class are *Cod. Palatinus* at Rome (13 plays) and *Cod. Florentinus* (18 plays).

Scholia exist only to the nine plays found in Mss. of Class 1. Some of them are old and valuable. They are edited by W. Dindorf, Oxford, 1863, in 4 vols.

§ 9. **Editions.**—I name only the most important and comprehensive, omitting all of single plays:—

R. Porson (4 plays), 1797–1811.

P. Elmsley (3 plays), 1813–1821.

G. Hermann (12 plays), 1800–1841.

A. Matthiae, large edition, 10 vols., 1813–1837. Now antiquated.

W. Dindorf, Oxford edition with notes, 4 vols., 1832–1840. Most recently in Poetae Scenici Graeci, Leipzig, 1870.

Pflugk and *Klotz* (11 plays), Gotha and Leipzig, 1840–1867. Over-conservative.

A. Kirchhoff, larger edition with critical notes only, 2 vols., Berlin, 1855. This edition marks a new epoch in the text-criticism. Smaller edition with chief variants, 3 vols., Berlin, 1868.

A. Nauck, Text, 2 vols., Leipzig, 1871. Valuable emendations.

F. A. Paley, English notes, 3 vols., London, 1858–1860 (Vols. I. and II. now in second edition, 1872–1875).

H. Weil (7 plays), French notes, Paris, 1868.

Of separate editions of the Medea the following deserve mention:—

Kirchhoff's, Berlin, 1852.

Schoene's, Leipzig, 1853.

Wecklein's, Leipzig, 1874.

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II. THE MEDEA.

§ 10. The Medea was produced B. C. 431, with the Philoctetes, Dictys, and Theristae, and took only the third rank. It is presumably the earliest of the preserved plays, except the Alcestis. In merit it ranks at least as high as any.

§ 11. **Outline of the Plot.** — Medea is the daughter of Aeetes, king of Colchis, and like her father's sister, Circe, is endowed with knowledge of magic. Enamored of Jason, who comes with the Argonauts in quest of the Golden Fleece, she has enabled him by her arts to accomplish the tasks imposed on him by Aeetes, — the yoking of the fire-breathing bulls, the sowing of the dragon's teeth, the destruction of the crop of armed warriors,—and finally to slay the dragon which guarded the fleece itself; she has killed her brother Apsyrtus to facilitate their escape by detaining the pursuers, and has fled with Jason to Greece. They arrive at Iolcus in Thessaly, where the crafty Pelias, Jason's uncle, is king. The throne is rightfully Jason's, for Pelias had seized it from Aeson, Jason's father, and between the usurper and the rightful claimant there is mutual fear and distrust. In Jason's behalf Medea compasses the death of Pelias; she persuades his own daughters to slay him and boil him in a kettle, in the belief that through her enchantments they will thus be able to renew his youth. From the consequences of this deed Jason and Medea seek refuge in flight, and make their abode in Corinth. Here they live peacefully as exiles for a time, but Jason presently tires of his barbarian spouse, devoted though she is, and longs for a connection which shall advance him in wealth and dignity in his new home; accordingly he deserts Medea, and receives in marriage the daughter of Creon, the king of the country. All the passion of Medea's wild and unbridled nature is roused by this indignity. Here the play opens.

Prologue (1 – 130). — Medea's nurse in a soliloquy sets forth

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the situation and describes her mistress's passionate grief, which she fears may lead her to some desperate deed. The παιδαγωγός or slave-guardian of Medea's two children enters with his charge. He has heard a rumor that Medea and the children are banished by a royal edict. He is bidden to withhold this from Medea, and to keep the boys in close seclusion. Medea's voice is heard from within in outbursts of despair and rage.

Parodus (131–213). — The Chorus of Corinthian women, friends of Medea, approach to express their sympathy. Medea still speaks from within. The nurse, at the request of the chorus, enters the house to persuade her mistress to appear.

First Episode (214–409). — Medea comes forth in answer to the summons, in a calmer mood. She describes her forlorn condition feelingly, and exacts from the chorus a promise of silence in case she shall find means for requiting her enemies. Creon now enters to announce the decree of exile against her, on ground of threats uttered against the royal family. Medea feigns submission and innocence, and by humble entreaty obtains a respite of one day. No sooner is Creon's back turned than her mien changes, and she declares her intention of accomplishing her revenge within the allotted day, — by her secret arts, should any refuge open to her where she may afterwards seek safety, otherwise openly, dagger in hand. She will meanwhile wait to see whether such means of safety shall present themselves.

First Stasimon (410–445). — A choral ode.

Second Episode (446–626). — A spirited scene between Jason and Medea. The former comes to offer Medea money for her journey. To her passionate invective Jason replies with what sophistry he may. The calm impudence with which he proffers his wretched excuses for his conduct, and even feigns to act the magnanimous toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.

Second Stasimon (627–662). — A choral song.

Third Episode (663–823). — The hoped-for aid comes to Me-

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dea in the person of Aegeus, who chances to be passing through Corinth on his way to consult Pittheus concerning an obscure oracle which has been given him at Delphi. He asks the cause of Medea's grief, and at her entreaty promises her protection if she will come to his court at Athens. When Aegeus is gone, Medea unfolds to the chorus the plan which she has dimly had in mind from the outset. She will send her children to the princess, Jason's bride, entreating her intercession in their behalf, and they shall take her as a present a poisoned robe, to put on which will be certain death. Having thus destroyed her rival, she will slay her own children as the bitterest retaliation she can inflict on Jason. In pursuance of this plan the nurse is despatched to summon Jason to a new interview.

Third Stasimon (824 – 865). — Choral ode.

Fourth Episode (866 – 975). — Jason reappears, and Medea in an altered tone pretends to have considered the matter anew, and to have laid aside her wrath. She asks forgiveness for her former language, expresses approval of his course, and begs for his good offices with his bride in behalf of the children. Jason, thrown completely off his guard, promises this, and the boys are sent with the gifts. Remarkable in this scene is the mixture of real and pretended feeling on Medea's part; in the midst of her feigned contrition she is melted to real tears at the thought of what awaits the children.

Fourth Stasimon (976 – 1001). — Choral ode.

Fifth Episode (1002 – 1250). — The *paedagogus*, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bids him retire, and struggles long with herself; her heart fails her when she thinks of child-murder, but her evil passions nerve her to the deed. A pause ensues while they await further news, which is filled by a long anapaestic passage from the chorus. Then a messenger arrives in breathless haste to bring tidings of the catastrophe. The princess and Creon are killed by the poisoned robe. Their death is described at length. Medea enters the house to slay her children.

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Fifth Stasimon (1251 – 1292). — The chorus implores the gods to prevent the unnatural crime. The cries of the ill-fated children are heard from within.

Exodus (1293 – 1419). — Jason comes hoping to save his children from the hands of the exasperated Corinthians. Learning what has just happened, he is overwhelmed with rage and sorrow. As he is trying to force his way into the dwelling, Medea, with the bodies of the children, appears aloft in a chariot drawn by winged dragons, which has suddenly been sent to her aid by Helios. After some further parley, Medea announces that she will bury the bodies in the temple of Hera Acraea, and institute a solemn feast in their honor; then predicting Jason's death, she departs exulting in the completeness of her revenge.

§ 12. **Remarks.** — The interest all centres in Medea and her all-absorbing passion. Her love and hate are terrible in their strength. The poet lays stress on her being a foreigner; he means to depict human nature in its wilder phase, with passions unmitigated by the restraining influences of laws and Hellenic civilization. Aside from this vehemence there is no grandeur in the character, no moral elevation. Our sympathy can only partly go with her; we cannot, even from a Greek point of view, approve her revenge, nor regard it as a deed necessary under the circumstances; yet there is a vivid reality in it.

But how is it that the murder of his children is so terrible a punishment for Jason, worse than even his own death, which Medea is perfectly able to bring about? Certainly it is not that Jason loves the children so extraordinarily. For although 562 fig., 914 fig. he affects great interest in their welfare, still this does not prevent his acquiescing quite unconcernedly in the decree which banishes them, nor does it occur to him to attempt to have this decree revoked until Medea, 940, proposes it; his indifference to his children is subject of remark, 76, and Medea taunts him with it, 1396, 1401. He first shows real solicitude in their behalf after the death of his bride. The real force of the punishment consists then in leaving him without children to

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perpetuate the family and to support him in old age, and is fully felt only in connection with the murder of his new wife, which cuts off all hope of future offspring. The bitterness of this lot to a Greek mind can be only imperfectly understood by us. To him the extinction of his race was a terrible misfortune. And that herein lies the weight of Medea's revenge is plain from 803 flg. and 1348. It is, however, to be noted that the poet ignores the obvious possibility that Jason may take yet a third wife and beget children. We might, indeed, understand the prediction of Jason's death, 1386, as intended to cut off this resource, if we supposed a speedy death to be meant; but that again is hardly consistent with the words μένε καὶ γῆρας, 1396. There is, therefore, plainly, this weak point in the construction of the piece.

The sending of the dragon-chariot is a sudden intervention on the part of the god, for otherwise Medea's excuse for her child-murder, that the boys must in any case die (1060, 1236), would not hold good, since there would be the possibility of her saving them as well as herself by flight. Aristotle blames this supernatural intervention at the close, but there is this to be said for it, that the winding-up of the action does not depend in any great measure on it, there being nothing to show that Medea herself could not escape without the chariot, as she has expected to do throughout. The most that the chariot does is to enable her to rescue and bury the bodies of the children, and to appear triumphant in the last colloquy with Jason, while it enhances, of course, the scenic effect of the close. With more justice one might find fault with the introduction of Aegeus, whose appearance just at the nick of time is purely accidental and not brought about by anything in the action itself. In fact this scene has little dramatic interest or import, and seems to be introduced mainly to bring on the stage an Athenian national hero.

It is somewhat surprising to find Medea at the end imposing a festival in atonement for her own crime on the Corinthians, whom she has just made her bitter enemies. We must suppose

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that the authority of Hera is to effect this, who is the protectress of Medea as of all the Argonauts.*

The character of Jason is that of complete selfishness, a selfishness which has overrun and stifled his natural good impulses. Creon is imperious but well-meaning. Aegeus is a mere lay-figure. The servants, on the other hand, are well conceived; the nurse, with her bustling anxiety, is particularly good.

§ 13. **Question of Double Recension.**—There seems to be some reason for thinking that the Medea has undergone a revision or alteration since its first production, and that we have not the play exactly in its original form. Porson, Boeckh, Hermann, and others have thought this; Elmsley, Matthiae, Pflugk, have denied it. The chief considerations in favor are: 1. The dittography (passage written in two ways), 723, 724, 729, 730 = 725–728; see note. Hermann thinks 777 = 778, 779, another such. 2. Words quoted from Medea, but not found in our play. Such are the words *ὦ θερμόβουλον σπλάγχνον*, said by the Schol. Aristoph. Ach. 119 to be *ἐν τῇ Μηδείᾳ Εὐριπίδου*. Aristophanes Pax 1012 quotes *ἐκ Μηδείας* (whose Medea he does not say) *ὀλόμαν, ὀλόμαν*, not in our Medea (yet see 97), but found Iph. T. 152. Lastly in Ennius' Medea is a translation of the verse *μισῶ σοφιστὴν ὅστις οὐχ αὑτῷ σοφός*, which Cicero (Fam. 13, 15) quotes from Euripides. None of these reasons are cogent; the dittography may be due to an interpolator, the Scholiast and Aristophanes might have quoted carelessly, and the Ennian verse is probably a case of *contaminatio*. Other things that have been urged as evidence of a double recension are altogether trifling.

§ 14. **Relation to Neophron's Medea.** — Neophron, a contemporary of Euripides, wrote a Medea which, according to Aristotle and Dicaearchus (see the first Hypothesis), served as a model for Euripides; nay, they seem to think the latter guilty of plagiarism in appropriating Neophron's work.

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* Boeckh fancied that in the first edition of the piece it was Hera herself who commanded this in person.

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And in truth Neophron's play, as is plain from the extant fragments (see Appendix), was very like Euripides'. Aegeus was introduced, but as coming expressly to consult Medea about the oracle, not as on his way to Pittheus. There was likewise a scene corresponding to 1021 flg., in which Medea wavered between love for her children and desire for revenge. And at the end Jason's death was predicted by Medea as at 1386, not, however, the same manner of death, but suicide.

If, as is implied in the above statement, Neophron's play was written before Euripides', the credit for the design must be due in large measure to the former; Euripides must have followed him closely in the plot and construction of the piece, though that he borrowed his language is unlikely.* But the peculiar power of the Euripidean play seems to have thrown its predecessor quite into the shade.

§ 15. **Scenery, etc.** — The scene represents the front of Medea's house, the orchestra an open space before it. The palace and Jason's house are supposed to be on the right, the side whence personages coming from the city or harbor regularly entered. At the end of the piece Medea and her dragon-car appear aloft, either upon the *μηχανή*, a contrivance for sudden apparitions situated at the top of the scene-wall, or on the *αἰώρημα*, a swinging machine suspended with cords from above.

The *Protagonist* had of course the part of Medea; the *Deuteragonist* probably those of the nurse, Jason, and the messenger; the *Tritagonist* those of the *paedagogus*, Creon, and Aegeus. The few lines assigned the boys (outcries from behind the scene) would also be spoken by the Deuteragonist and Tritagonist.

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* Wecklein contends that the notice in question is wrong, and that Euripides' first Medea was older than Neophron's. But surely Aristotle and his pupil were in a situation to know from the original records to which play the priority belonged.

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III. ORIGIN AND DEVELOPMENT OF THE MYTH.

§ 16. Medea's adventures at Corinth seem at first view to be a sort of appendage or sequel to the story of the Argonautic expedition; in reality, however, they are a separate and independent legend which was only later brought into connection with the Argonauts. The Corinthian Medea is essentially a distinct personage from the Argonautic, although both are perhaps developments of the same germinal idea.

§ 17. **The Argonautic Story.**—This legend was at home among the Minyae of Iolcus and Orchomenus; it was their national epic in the earliest times, later modified and enlarged beyond its original boundaries by the poets, so that it became common Hellenic property. Aea, the land where the Golden Fleece is kept, is a sunny enchanted island in the distant sea. Homer thinks of it as somewhere in the west, but the Minyans, whose sea-outlook was an easterly one, must naturally have sought it in the east, and there it became at last fixed.

The Homeric Poems allude simply to the Argonaut myth as something well known, mention Jason as having passed the *πλαγκταί* or clashing rocks, and as having visited Lemnos, know Aeetes as son of Helios and sister of Circe.* Medea is not spoken of.

Hesiod's Theogony, 960 flg., 992 flg. Here is the earliest mention of Medea. She is daughter of Aeetes and Idyia, helps Jason perform the *στονόεντες ἄεθλοι* laid on him by Pelias, returns with Jason to Iolcus, lives with him there and bears a son, who is reared by Chiron the centaur. Medea is here distinctly a goddess.

* Od. κ 137, μ 70; Il. η 468.

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Pindar in the fourth Pythian ode gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, which closes with the return of Jason and Medea. Colchis is now for the first time fixed as the abode of Aeetes.

Of other poets' treatment of this theme we know next to nothing. Only in its latest phase, with many embellishments, it reappears in the Argonautica of *Apollonius*.

Medea's rôle in this myth is a subordinate one. She is but the enchantress who helps Jason obtain the fleece. Preller thinks that the old fable closed with the death of Pelias through her wiles.

§ 18. **The Corinthian Legend.** — That this is not a mere amplification of the Argonautic story, but a primitive local myth, is clear from this, that it was bound up with very ancient religious rites. The Corinthians had, we know, the custom of performing yearly propitiatory sacrifices to atone for the murder of Medea's children; this rite was celebrated in connection with the worship of Hera *ἀκραία*, a national divinity of Corinth. Their sepulchre was shown at Corinth in Pausanias' time. The tale was variously told, and its earlier forms are quite unlike the tragic story. The germ is everywhere the killing of the children, either by Medea herself or by the Corinthians.

Medea is a benefactress of Corinth; she is said to have delivered the city from a famine;* she appears at first as queen; indeed, she was conceived of as divine.†

Eumelus, a Corinthian poet (about 750 B. C.) in his Κορινθιακά treated this subject at length.‡ According to him Medea was queen of Corinth. The sovereignty belonged to her, since the throne had formerly been assigned her father Aeetes by Helios; and

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* Schol. Med. 11; Schol. Pind. Ol. xiii. 52.

† Schol. Med. 10.

‡ Schol. Med. 10; Schol. Pind. Ol. xiii. 52; Pausan. ii. 3, 8.

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the Corinthians, being without a ruler, had sent for her to Iolcus. Jason is joint ruler with her. As fast as her children are born she hides * them in the temple of Hera,† hoping to make them immortal; failing in this she is discovered by Jason, who returns to Iolcus, and Medea departs also, leaving the throne to Sisyphus. Doubtless the poem further described the institution of the expiatory sacrifice.

Parmeniscus, an Alexandrine commentator, gives, we know not from what source, a different account.‡ The Corinthians, uneasy under Medea's rule, plotted to kill her and her children, seven boys and seven girls. The latter fled to the temple of Hera Acraea, and the Corinthians slew them at the altar. For this desecration they were visited with a pest which raged until, directed by an oracle, they instituted yearly expiatory rites, which were observed up to his (Parmeniscus') time. Seven boys and seven girls, offspring of noble families, were every year shut up apart in the sacred enclosure and there offered sacrifices.

A curious variation was that given in the Ναυπάκτια ἔπη,§ an obscure epic of the Hesiodean school, which narrated the Argonautic story. Here we learn that Jason (and of course Medea) went, not to Corinth, but to Corcyra, and that their son Mermerus was killed in hunting. Now as Corcyra was a Corinthian colony, this notice is interesting as showing that a legend very like the Corinthian was current there.

The early epic poet, *Creophylus*, author of the Οἰχαλίας ἁλω-

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* κατακρύπτειν. Or *buries?* Perhaps somewhat as Demeter (Hymn. Hom. v. 239) buried (κρύπτεσκε) Celeus' infant in fire to make him immortal.

† The friendship of Hera for Medea is explained by Schol. Pind. Ol. xiii. 52, thus: Zeus was enamored of Medea, but she rejected his suit, and in return Hera promised to make her children immortal.

‡ Schol. Med. 273.

§ Paus. ii. 3, 7.

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σις, had the story in a less primitive form.* Medea is no longer queen; she kills the king Creon by drugs, and flees to Athens, leaving her children behind her on the altar of Hera, thinking that Jason will care for them. Here the relatives of Creon slay them, but give out that Medea has done the deed herself.

Simonides seems somewhere to have touched on this theme (Bergk, frag. 48). Medea and Jason he makes again rulers of Corinth, and expressly contradicts the older tale that Jason remained in Iolcus. Further than this we know nothing of his treatment.

Yet a step nearer the tragic form of the tale is that which *Pausanias* † gives as the current account in his time. Glauce the princess now appears; she meets her death through gifts brought her by Medea's sons, Mermerus and Pheres, who are stoned to death by the Corinthians. A pestilence then comes upon their children, to avert which the statue of Terror (Δεῖμα) is set up, and the regular sacrifices are instituted, at which they wear black and shave their children's heads. These solemnities were observed, he says, down to the destruction of Corinth by Mummius. A fountain was moreover shown, into which Glauce cast herself when in the agonies of death.

The tragedians were thought to have first hit upon the idea of making Medea kill her own children, and in this sense an absurd report ‡ was current, which represented that Euripides was bribed by the Corinthians to lay the murder upon Medea. But we see traces of this same conception of Medea as the murderer in Creophylus' account and the mystical narrative of Eumelus, so that it evidently existed long before, side by side with the commoner story. Nor can we doubt that Jason's unfaithfulness and Medea's revenge were elements ingrafted on the legend before it came into the tragedians' hands.

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* Schol. Med. 273.

† ii. 3, 6.

‡ Schol. Med. 10.

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The original elements of the Corinthian story are, we see, these: Medea is a wise and divine benefactress, who comes from afar and rules the state. She and her mortal offspring stand under the protection of Hera. The children are destroyed — how, was less clearly defined — and Medea departs as she came.

Jason is clearly no part of this tale, and perhaps the connection of Medea with Sisyphus, hinted at by the Scholiast to Pindar on Theopompus' authority, points to the older local tradition as to the paternity of the children. After the fusion of the Corinthian Medea with the Argonautic heroine, the poets were at great pains to connect the two legends, and Jason is introduced along with other new features.

There can be little doubt that Medea was originally worshipped as a goddess, and that the sacrifices were intended for her, but that she sank in time to the level of a mortal, while the original ceremonial was still maintained, transferred to the patronage of Hera.

§ 19. **Physical Significance of the Myth.** — Medea is the Moon, one of the many mythical impersonations of that luminary. The Moon, like the Sun, is all-wise because all-seeing, but to her belong especially occult wisdom and the mysterious arts of enchantment, such as flourish under the weird influences of her light. Hence her name *Μήδεια* (*μηδεσ-ια*), "wise woman," from *μῆδος*. She is the Sun's offspring (originally, no doubt, his daughter), for the new moon seems to emanate from the sun. She comes from the far west, deserting her Sun-father's house on the western horizon, for the new moon is first seen in the west. Or she is thought of (doubtless later) as coming from the east, where the full moon rises. She abides for a time with increasing splendor; then wanes and disappears. Her children are probably stars, in particular the short-lived morning and evening stars.

This figure, which in Corinth took the shape of a preserver

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and divine ruler,* became in the Thessalian myth rather an enchantress, and nothing was easier than for her to be incorporated into the story of the Argonauts, who sail into the same enchanted regions of the east or west in search of the Golden Fleece, which is nothing but the ruddy clouds of sunrise or sunset.

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* Wecklein thinks Medea a Phoenician goddess, and that her worship was supplanted at Corinth by that of Hera, when she was transformed into a priestess of Hera. This seems very uncertain. More reasonable is his idea that the shutting up of the children stood instead of former human sacrifices.

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ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

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ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

[ΔΙΚΑΙΑΡΧΟΥ.]

Ἰάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν τοῦ Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἅρματος δρακόντων πτερωτῶν ὃ παρ' Ἡλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κἀκεῖ Αἰγεῖ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώοντα,
γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
φάρμακα πόλλ' ἕψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακοιμηθῆναι, μελλούσης τῆς νεὼς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος ἐν τῷ περὶ Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μηδ' ἐν νάπαισι' καὶ τὰ ἑξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὅμηρος·

εἵματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πζ' ἔτει α'· πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σῴζεται.

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ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.

ΠΑΙΔΑΓΩΓΟΣ.

ΜΗΔΕΙΑ.

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.

ΚΡΕΩΝ.

ΙΑΣΩΝ.

ΑΙΓΕΥΣ.

ΑΓΓΕΛΟΣ.

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

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ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

ΕΙΘ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀρίστων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἁνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα
αὐτή τε πάντα ξυμφέρουσ' Ἰάσονι,
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ·
νῦν δ' ἐχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὑτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
γήμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.

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Μήδεια δ' ἡ δύστηνος ἠτιμασμένη
βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιᾶς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ' ἄσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσι,
τὸν πάντα συντήκουσα δακρύοις χρόνον,
ἐπεὶ πρὸς ἀνδρὸς ᾔσθετ' ἠδικημένη,
οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων·
ἢν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ' ἀποιμώζῃ φίλον
καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.
στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται.
δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
πάσχουσ'· ἐγᾦδα τήνδε, δειμαίνω τέ νιν·
[μὴ θηκτὸν ὤσῃ φάσγανον δι' ἥπατος,
σιγῇ δόμους εἰσβᾶσ', ἵν' ἔστρωται λέχος,
ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ
κἄπειτα μείζω συμφορὰν λάβῃ τινά·]
δεινὴ γάρ· οὔτοι ῥᾳδίως γε συμβαλὼν
ἔχθραν τις αὐτῇ καλλίνικον οἴσεται.
ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

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ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἕστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡΟΦΟΣ.

τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνος,
ὥσθ' ἵμερός μ' ὑπῆλθε γῇ τε κοὐρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

ΠΑΙΔΑΓΩΓΟΣ.

οὔπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡΟΦΟΣ.

ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.

ΤΡΟΦΟΣ.

τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

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ΤΡΟΦΟΣ.

μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑΙΔΑΓΩΓΟΣ.

ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,
πεσσοὺς προσελθὼν ἔνθα δὴ παλαίτατοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

ΤΡΟΦΟΣ.

καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

ΤΡΟΦΟΣ.

ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.

ΠΑΙΔΑΓΩΓΟΣ.

ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

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ΤΡΟΦΟΣ.

ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν εἰς φίλους ἁλίσκεται.

ΠΑΙΔΑΓΩΓΟΣ.

τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ;
[οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,]
εἰ τούσδε γ' εὐνῆς οὕνεκ' οὐ στέργει πατήρ;

ΤΡΟΦΟΣ.

ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ' ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ΜΗΔΕΙΑ.

ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν;

ΤΡΟΦΟΣ.

τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω,

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καὶ μὴ πελάσητ' ὄμματος ἐγγύς,
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νῦν, χωρεῖθ' ὡς τάχος εἴσω.
δῆλον δ' ἀρχῆς ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάξει
μείζονι θυμῷ· τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν;

ΜΗΔΕΙΑ.

αἰαῖ.
ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξι' ὀδυρμῶν· ὦ κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς
σὺν πατρὶ καὶ πᾶς δόμος ἔρροι.

ΤΡΟΦΟΣ.

ἰώ μοί μοι. ἰὼ τλήμων.
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα καί πως
ὀλίγ' ἀρχόμενοι πολλὰ κρατοῦντες
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἐμοὶ γοῦν, εἰ μὴ μεγάλως,
ὀχυρῶς γ' εἴη καταγηράσκειν.

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τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς,
μείζους δ' ἄτας, ὅταν ὀργισθῇ
δαίμων, οἴκοις ἀπέδωκεν.

ΧΟΡΟΣ.

Ἔκλυον φωνάν, ἔκλυον δὲ βοὰν προῳδ.
τᾶς δυστάνου
Κολχίδος, οὐδέ πω ἤπιος· ἀλλά, γε-
ραιά, λέξον· ἐπ' ἀμφιπύλου γὰρ ἔ-
σω μελάθρου γόον ἔκλυον· οὐδὲ συν-
ήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεί μοι φίλον κέκρανται.

ΤΡΟΦΟΣ.

οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

ΜΗΔΕΙΑ.

αἰαῖ·
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.

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ΧΟΡΟΣ.

ἄϊες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς, στρ.
ἀχὰν οἵαν ἁ δύστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν;
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου·
Ζεύς σοι τόδε συνδικήσει.
μὴ λίαν τάκου
δυρομένα σὸν εὐνέταν.

ΜΗΔΕΙΑ.

ὦ μεγάλα Θέμι καὶ πότνι᾽ Ἄρτεμι,
λεύσσεθ᾽ ἃ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὅν ποτ᾽ ἐγὼ νύμφαν τ᾽ ἐσίδοιμ᾽
αὐτοῖς μελάθροις διακναιομένους,
οἵ γ᾽ ἐμὲ πρόσθεν τολμῶσ᾽ ἀδικεῖν.
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
αἰσχρῶς τὸν ἐμὸν κτείνασα κάσιν.

ΤΡΟΦΟΣ.

κλύεθ᾽ οἷα λέγει κἀπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ᾽, ὃς ὅρκων

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θνητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

ΧΟΡΟΣ.

πῶς ἂν ἐς ὄψιν τὰν ἁμετέραν ἀντ.
ἔλθοι μύθων τ' αὐδαθέντων
δέξαιτ' ὀμφάν,
εἴ πως βαρύθυμον ὀργὰν
καὶ λῆμα φρενῶν μεθείη;
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.
ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω, φίλα καὶ τάδ' αὔδα,
σπεύσασα πρίν τι κακῶσαι
τοὺς ἔσω· πένθος
γὰρ μεγάλως τόδ' ὁρμᾶται.

ΤΡΟΦΟΣ.

δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν·
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσίν, ὅταν τις
μῦθον προφέρων πέλας ὁρμηθῇ.
σκαιοὺς δὲ λέγων κοὐδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις

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ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
εὕροντο βίου τερπνὰς ἀκοάς·
στυγίους δὲ βροτῶν οὐδεὶς λύπας
εὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοήν;
τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὑτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟΡΟΣ.

ἰαχὰν ἄϊον πολύστονον ἐπῳδ.
γόων, λιγυρὰ δ' ἄχεα μογερὰ
βοᾷ τὸν ἐν λέχει προδόταν κακόνυμφον·
θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὁρκίαν Θέμιν, ἅ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
πόντου κλῇδ' ἀπέραντον.

ΜΗΔΕΙΑ.

Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μή μοί τι μέμφησθ'· οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν.
δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,

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ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκώς, οὐδὲν ἠδικημένος.
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
οὐδ᾽ ἀστὸν ᾔνεσ᾽ ὅστις αὐθάδης γεγὼς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.
ἐμοὶ δ᾽ ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ᾽· οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκεις καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ᾽ οὑμὸς πόσις.
πάντων δ᾽ ὅσ᾽ ἔστ᾽ ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν·
ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· κακοῦ γὰρ τοῦτ᾽ ἔτ᾽ ἄλγιον κακόν·
κἀν τῷδ᾽ ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν
ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξίν, οὐδ᾽ οἷόν τ᾽ ἀνήνασθαι πόσιν.
εἰς καινὰ δ᾽ ἤθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
ὅτῳ μάλιστα χρήσεται συνευνέτῃ.
κἂν μὲν τάδ᾽ ἡμῖν ἐκπονουμέναισιν εὖ
πόσις ξυνοικῇ μὴ βίᾳ φέρων ζυγόν,
ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεών.
ἀνὴρ δ᾽ ὅταν τοῖς ἔνδον ἄχθηται ξυνών,
ἔξω μολὼν ἔπαυσε καρδίαν ἄσης,
ἢ πρὸς φίλον τιν᾽ ἢ πρὸς ἥλικας τραπείς·
ἡμῖν δ᾽ ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ᾽ ἡμᾶς ὡς ἀκίνδυνον βίον

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ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί·
κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ' ἀσπίδα
στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κἄμ' ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἐστὶ καὶ πατρὸς δόμοι
βίου τ' ὄνησις καὶ φίλων συνουσία,
ἐγὼ δ' ἔρημος ἄπολις οὖσ' ὑβρίζομαι
πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελῃσμένη,
οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσόνδε δ' ἔκ σου τυγχάνειν βουλήσομαι,
ἤν μοι πόρος τις μηχανή τ' ἐξευρεθῇ
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
τὸν δόντα τ' αὐτῷ θυγατέρ' ἥ τ' ἐγήματο,
σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα,
κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.

ΧΟΡΟΣ.

δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
Μήδεια. πενθεῖν δ' οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,

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καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμί, κοὐκ ἄπειμι πρὸς δόμους πάλιν
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

ΜΗΔΕΙΑ.

αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡΕΩΝ.

δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθένθ' ὕστερον μέγα στένειν.

ΜΗΔΕΙΑ.

φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας

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φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μέν εἰμ' ἐπίφθονος,
[τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου,]
τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.
σὺ δ' αὖ φοβεῖ με μή τι πλημμελὲς πάθῃς·
οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
ὥστ' εἰς τυράννους ἄνδρας ἐξαμαρτάνειν.
τί γὰρ σύ μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν. καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.

ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' εἴσω φρενῶν
ὀρρωδία μοι μή τι βουλεύῃς κακόν·
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὔτως ἀνήρ,
ῥᾴων φυλάσσειν ἢ σιωπηλὸς σοφός.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὖσα δυσμενὴς ἐμοί.

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ΜΗΔΕΙΑ.

μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡΕΩΝ.

λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

ΜΗΔΕΙΑ.

ἀλλ' ἐξελᾷς με κοὐδὲν αἰδέσει λιτάς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

ΜΗΔΕΙΑ.

ὦ πατρίς, ὥς σου κάρτα νῦν μνεῖαν ἔχω.

ΚΡΕΩΝ.

πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.

ΜΗΔΕΙΑ.

φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα.

ΚΡΕΩΝ.

ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗΔΕΙΑ.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

ΚΡΕΩΝ.

ἕρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.

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ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοὐ πόνων κεχρήμεθα.

ΚΡΕΩΝ.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ.

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.

ΜΗΔΕΙΑ.

φευξούμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζει κοὐκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.

μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπερᾶναι φροντίδ' ᾗ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τοὐμοῦ γὰρ οὔ μοι φροντίς, εἰ φευξούμεθα,
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

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ΚΡΕΩΝ.

ἥκιστα τοὐμὸν λῆμ᾽ ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προὐννέπω δέ σοι,
εἴ σ᾽ ἡ ᾽πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
[νῦν δ᾽, εἰ μένειν δεῖ, μίμν᾽ ἐφ᾽ ἡμέραν μίαν·
οὐ γάρ τι δράσαις δεινὸν ὧν φόβος μ᾽ ἔχει.]

ΧΟΡΟΣ.

δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῖ ποτε τρέψει; τίνα πρὸς ξενίαν
ἢ δόμον ἢ χθόνα σωτῆρα κακῶν
ἐξευρήσεις;
ὡς εἰς ἄπορόν σε κλύδωνα θεός,
Μήδεια, κακῶν ἐπόρευσε.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
ἀλλ᾽ οὔτι ταύτῃ ταῦτα μὴ δοκεῖτέ πω.
ἔτ᾽ εἴσ᾽ ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ᾽ ἂν προσεῖπον οὐδ᾽ ἂν ἡψάμην χεροῖν.

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ὁ δ᾽ εἰς τοσοῦτον μωρίας ἀφίκετο,
ὥστ᾽, ἐξὸν αὐτῷ τἄμ᾽ ἑλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ᾽ ἀφῆκεν ἡμέραν
μεῖναί μ᾽, ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ᾽ ἐμόν.
πολλὰς δ᾽ ἔχουσα θανασίμους αὐτοῖς ὁδοὺς
οὐκ οἶδ᾽ ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρί,
ἢ θηκτὸν ὤσω φάσγανον δι᾽ ἥπατος,
σιγῇ δόμους εἰσβᾶσ᾽ ἵν᾽ ἔστρωται λέχος.
ἀλλ᾽ ἕν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν.
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ᾽ οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον·
ἢν δ᾽ ἐξελαύνῃ ξυμφορά μ᾽ ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ᾽ εἶμι πρὸς τὸ καρτερόν.
οὐ γὰρ μὰ τὴν δέσποιναν ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἱλόμην,
Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.

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πικροὺς δ᾽ ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ᾽ εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἕρπ᾽ εἰς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις; οὐ γέλωτα δεῖ σ᾽ ὀφλεῖν
τοῖς Σισυφείοις τοῖς τ᾽ Ἰάσονος γάμοις,
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ᾽ ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, εἰς μὲν ἔσθλ᾽ ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

ΧΟΡΟΣ.

Ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. α΄.
καὶ δίκα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ᾽
οὐκέτι πίστις ἄραρεν·
τὰν δ᾽ ἐμὰν εὔκλειαν ἔχειν βιοτὰν στρέψουσι φᾶμαι·
ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει.

μοῦσαι δὲ παλαιγενέων λήξουσ᾽ ἀοιδᾶν ἀντ. α΄.
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἁμετέρᾳ γνώμᾳ λύρας
ὤπασε θέσπιν ἀοιδὰν
Φοῖβος, ἁγήτωρ μελέων· ἐπεὶ ἀντάχησ᾽ ἂν ὕμνον
ἀρσένων γέννᾳ· μακρὸς δ᾽ αἰὼν ἔχει
πολλὰ μὲν ἁμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.

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σὺ δ' ἐκ μὲν οἴκων πατρῴων ἔπλευσας στρ. β'.
μαινομένᾳ κραδίᾳ, διδύμας ὁρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένᾳ
ναίεις χθονί, τᾶς ἀνάνδρου
κοίτας ὀλέσασα λέκτρον,
τάλαινα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει.

βέβακε δ' ὅρκων χάρις, οὐδ' ἔτ' αἰδὼς ἀντ. β'.
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, τῶν δὲ λέκτρων
ἄλλα βασίλεια κρείσσων
δόμοις ἐπανέστα.

ΙΑΣΩΝ.

Οὐ νῦν κατεῖδον πρῶτον ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων οὕνεκ' ἐκπεσεῖ χθονός.
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνήρ·
ἃ δ' εἰς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν ἀεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν καί σ' ἐβουλόμην μένειν·
σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' ἀεὶ

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κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ᾽ οὐκ ἀπειρηκὼς φίλοις
ἥκω, τὸ σὸν δὲ προσκοπούμενος, γύναι,
ὡς μήτ᾽ ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
μήτ᾽ ἐνδεής του· πόλλ᾽ ἐφέλκεται φυγὴ
κακὰ ξὺν αὑτῇ· καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗΔΕΙΑ.

ὦ παγκάκιστε, τοῦτο γάρ σ᾽ εἰπεῖν ἔχω
γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακόν,
ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγὼς;
[θεοῖς τε κἀμοὶ παντί τ᾽ ἀνθρώπων γένει;]
οὔτοι θράσος τόδ᾽ ἐστὶν οὐδ᾽ εὐτολμία,
φίλους κακῶς δράσαντ᾽ ἐναντίον βλέπειν,
ἀλλ᾽ ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει᾽· εὖ δ᾽ ἐποίησας μολών.
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ᾽, ὡς ἴσασιν Ἑλλήνων ὅσοι
ταὐτὸν συνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύην·
δράκοντα δ᾽, ὃς πάγχρυσον ἀμπέχων δέρας
σπείραις ἔσῳζε πολυπλόκοις ἄϋπνος ὤν,
κτείνασ᾽ ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ᾽ ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην

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σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη
παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι,
συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
ἢ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,
ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὔορκος ὤν.
φεῦ δεξιὰ χείρ, ἧς σὺ πόλλ' ἐλαμβάνου
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.
ἄγ'· ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
δοκοῦσα μὲν τί πρός γε σοῦ πράξειν καλῶς;
ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἡ τάλαιν' ἐγώ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις·

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καλόν γ᾽ ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ᾽ ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ
τεκμήρι᾽ ἀνθρώποισιν ὤπασας σαφῆ,
ἀνδρῶν δ᾽ ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

ΧΟΡΟΣ.

δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ᾽ ἔριν.

ΙΑΣΩΝ.

δεῖ μ᾽, ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ᾽ ὥστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ᾽, ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ᾽ ἔστι μὲν νοῦς λεπτός, ἀλλ᾽ ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ᾽ ἠνάγκασε
τόξοις ἀφύκτοις τοὐμὸν ἐκσῷσαι δέμας.
ἀλλ᾽ οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπῃ γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ᾽ ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·

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πάντες δέ σ' ᾔσθοντ' οὖσαν Ἕλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἅμιλλαν γὰρ σὺ προύθηκας λόγων.
ἃ δ' εἰς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' εὗρον εὐτυχέστερον,
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ᾗ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἅμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἅλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς
καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
εἰς ταὐτὸ θείην καὶ ξυναρτήσας γένος
εὐδαιμονοίην. σοί τε γὰρ παίδων τί δεῖ;
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;

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οὐδ᾽ ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἀλλ᾽ εἰς τοσοῦτον ἥκεθ᾽ ὥστ᾽ ὀρθουμένης
εὐνῆς γυναῖκες πάντ᾽ ἔχειν νομίζετε,
ἢν δ᾽ αὖ γένηται ξυμφορά τις εἰς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ᾽ οὐκ εἶναι γένος·
χοὔτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟΡΟΣ.

Ἰᾶσον, εὖ μὲν τούσδ᾽ ἐκόσμησας λόγους·
ὅμως δ᾽ ἔμοιγε, κεἰ παρὰ γνώμην ἐρῶ,
δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗΔΕΙΑ.

ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχῶν τἄδικ᾽ εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ᾽ οὐκ ἄγαν σοφός.
ὡς καὶ σὺ μὴ νῦν εἰς ἔμ᾽ εὐσχήμων γένῃ
λέγειν τε δεινός· ἓν γὰρ ἐκτενεῖ σ᾽ ἔπος·
χρῆν σ᾽, εἴπερ ἦσθα μὴ κακός, πείσαντά με
γαμεῖν γάμον τόνδ᾽, ἀλλὰ μὴ σιγῇ φίλων.

ΙΑΣΩΝ.

καλῶς γ᾽ ἂν οὖν σὺ τῷδ᾽ ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν
τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.

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ΜΗΔΕΙΑ.

οὐ τοῦτό σ᾽ εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.

ΙΑΣΩΝ.

εὖ νῦν τόδ᾽ ἴσθι, μὴ γυναικὸς οὕνεκα
γῆμαί με λέκτρα βασιλέων ἃ νῦν ἔχω,
ἀλλ᾽, ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
μηδ᾽ ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

ΙΑΣΩΝ.

οἶσθ᾽ ὡς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,
μηδ᾽ εὐτυχοῦσα δυστυχὴς εἶναι δόκει.

ΜΗΔΕΙΑ.

ὕβριζ᾽, ἐπειδὴ σοὶ μὲν ἔστ᾽ ἀποστροφή,
ἐγὼ δ᾽ ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑΣΩΝ.

αὐτὴ τάδ᾽ εἵλου· μηδέν᾽ ἄλλον αἰτιῶ.

ΜΗΔΕΙΑ.

τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

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ΙΑΣΩΝ.

ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗΔΕΙΑ.

καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ' εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ
ξένοις τε πέμπειν σύμβολ', οἳ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗΔΕΙΑ.

οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑΣΩΝ.

ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει τἀγάθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

ΜΗΔΕΙΑ.

χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ χρονίζων δωμάτων ἐξώπιος·

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νύμφευ᾽· ἴσως γάρ· σὺν θεῷ δ᾽ εἰρήσεται· 625
γαμεῖς τοιοῦτον ὥστε σ᾽ ἀρνεῖσθαι γάμον.

ΧΟΡΟΣ.

Ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. α΄.
οὐδ᾽ ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ᾽ ἅλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτως. 631
μήποτ᾽, ὦ δέσποιν᾽, ἐπ᾽ ἐμοὶ χρυσέων τόξων ἐφείης
ἱμέρῳ χρίσασ᾽ ἄφυκτον οἰστόν.

ἀντ. α΄.
στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν·
μηδέ ποτ᾽ ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη,
θυμὸν ἐκπλήξασ᾽ ἑτέροις ἐπὶ λέκτροις, 639
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ᾽ εὐνὰς σεβί-
ζουσ᾽
ὀξύφρων κρίνοι λέχη γυναικῶν.

ὦ πατρίς, ὦ δώματα, μὴ στρ. β΄.
δῆτ᾽ ἄπολις γενοίμαν
τὸν ἀμηχανίας ἔχουσα δυσπέρατον αἰῶν᾽, οἰκτρότατον
ἀχέων. 647
θανάτῳ θανάτῳ πάρος δαμείην
ἁμέραν τάνδ᾽ ἐξανύσασα· μόχθων δ᾽ οὐκ ἄλλος ὕπερθεν ἢ
γᾶς πατρίας στέρεσθαι. 652

εἴδομεν, οὐκ ἐξ ἑτέρων ἀντ. β΄.
μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις ᾤκτισεν παθοῦσαν
δεινότατα παθέων. 655
ἀχάριστος ὄλοιθ᾽, ὅτῳ πάρεστι

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μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὔποτ' ἔσται.

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗΔΕΙΑ.

ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;

ΑΙΓΕΥΣ.

Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἐστάλης;

ΑΙΓΕΥΣ.

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗΔΕΙΑ.

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;

ΑΙΓΕΥΣ.

ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ.

ΜΗΔΕΙΑ.

δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὤν;

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ΑΙΓΕΥΣ.

οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.

ΜΗΔΕΙΑ.

τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;

ΑΙΓΕΥΣ.

σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

ΜΗΔΕΙΑ.

θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙΓΕΥΣ.

μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.

ΜΗΔΕΙΑ.

τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙΓΕΥΣ.

ἀσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα—

ΜΗΔΕΙΑ.

πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα;

ΑΙΓΕΥΣ.

πρὶν ἂν πατρῴαν αὖθις ἑστίαν μόλω.

ΜΗΔΕΙΑ.

σὺ δ' ὡς τί χρῄζων τήνδε ναυστολεῖς χθόνα;

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ΑΙΓΕΥΣ.

Πιτθεύς τις ἔστι γῆς ἄναξ Τροιζηνίας.

ΜΗΔΕΙΑ.

παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙΓΕΥΣ.

τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

ΜΗΔΕΙΑ.

σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

ΑΙΓΕΥΣ.

κἀμοί γε πάντων φίλτατος δορυξένων.

ΜΗΔΕΙΑ.

ἀλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐρᾷς.

ΑΙΓΕΥΣ.

τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;

ΜΗΔΕΙΑ.

Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.

ΑΙΓΕΥΣ.

τί φῄς; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗΔΕΙΑ.

ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.

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ΑΙΓΕΥΣ.

τί χρῆμα δράσας; φράζε μοι σαφέστερον.

ΜΗΔΕΙΑ.

γυναῖκ᾽ ἐφ᾽ ἡμῖν δεσπότιν δόμων ἔχει.

ΑΙΓΕΥΣ.

ἦ που τετόλμηκ᾽ ἔργον αἴσχιστον τόδε;

ΜΗΔΕΙΑ.

σάφ᾽ ἴσθ᾽· ἄτιμοι δ᾽ ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ.

πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ᾽ ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις.

ΑΙΓΕΥΣ.

ἴτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.

ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.

ΑΙΓΕΥΣ.

δίδωσι δ᾽ αὐτῷ τίς; πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.

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ΑΙΓΕΥΣ.

συγγνώστ' ἄγαν ἄρ' ἦν σε λυπεῖσθαι, γύναι.

ΜΗΔΕΙΑ.

ὄλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.

ΑΙΓΕΥΣ.

πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν.

ΜΗΔΕΙΑ.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ.

ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῄνεσα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.
ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν ἱκεσία τε γίγνομαι,
οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.
οὕτως ἔρως σοι πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον εὕρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

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ΑΙΓΕΥΣ.

πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.
εἰς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὤν.
[τοσόνδε μέντοι σοι προσημαίνω, γύναι·
ἐκ τῆσδε μὲν γῆς οὔ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος κοὔ σε μὴ μεθῶ τινι.]
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

ΜΗΔΕΙΑ.

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
Κρέων τε. τούτοις δ', ὁρκίοισι μὲν ζυγείς,
ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ·
λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος,
φίλος γένοι' ἂν κἀπικηρυκεύματα
τάχ' ἂν πίθοι σε· τἀμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἐστι καὶ δόμος τυραννικός.

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ΑΙΓΕΥΣ.

πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

ΜΗΔΕΙΑ.

ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.

ΑΙΓΕΥΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
μήτ' ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.

ΑΙΓΕΥΣ.

ὄμνυμι Γαῖαν Ἡλίου θ' ἁγνὸν σέβας
θεούς τε πάντας ἐμμενεῖν ἅ σου κλύω.

ΜΗΔΕΙΑ.

ἀρκεῖ· τί δ' ὅρκῳ τῷδε μὴ 'μμένων πάθοις;

ΑΙΓΕΥΣ.

ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

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ΜΗΔΕΙΑ.

χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.

ΧΟΡΟΣ.

ἀλλά σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ' ἐμοὶ δεδόκησαι.

ΜΗΔΕΙΑ.

ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
γενησόμεσθα κεἰς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἀνὴρ ᾗ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τἀμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψασ' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
[γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·]

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παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς λιποῦσ᾽ ἂν πολεμίας ἐπὶ χθονὸς
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
ἀλλ᾽ ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ᾽ ἔχοντας ἐν χεροῖν
νύμφῃ φέροντας, τήνδε μὴ φεύγειν χθόνα,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ᾽ ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
ἐνταῦθα μέντοι τόνδ᾽ ἀπαλλάσσω λόγον·
ᾤμωξα δ᾽ οἷον ἔργον ἔστ᾽ ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ᾽· οὔτις ἔστιν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ᾽ Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ᾽ ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
οὔτ᾽ οἶκος ἔστιν οὔτ᾽ ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ᾽, ἡνίκ᾽ ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ᾽, ὃς ἡμῖν σὺν θεῷ τίσει δίκην.
οὔτ᾽ ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
νύμφης τεκνώσει παῖδ᾽, ἐπεὶ κακὴν κακῶς
θανεῖν σφ᾽ ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ᾽ ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

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βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

ΧΟΡΟΣ.

ἐπείπερ ἡμῖν τόνδ᾽ ἐκοίνωσας λόγον,
σέ τ᾽ ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ᾽ ἀπεννέπω τάδε.

ΜΗΔΕΙΑ.

οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ᾽ ἐστί, μὴ πάσχουσαν ὡς ἐγὼ κακῶς.

ΧΟΡΟΣ.

ἀλλὰ κτανεῖν σὼ παῖδε τολμήσεις, γύναι;

ΜΗΔΕΙΑ.

οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.

ΧΟΡΟΣ.

σὺ δ᾽ ἂν γένοιό γ᾽ ἀθλιωτάτη γυνή.

ΜΗΔΕΙΑ.

ἴτω· περισσοὶ πάντες οὑν μέσῳ λόγοι.
ἀλλ᾽ εἶα χώρει καὶ κόμιζ᾽ Ἰάσονα·
εἰς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ᾽ ἔφυς.

ΧΟΡΟΣ.

Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι, στρ. α΄.

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καὶ θεῶν παῖδες μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ' ἀποφερβόμενοι κλεινοτάταν σο-
φίαν,
ἀεὶ διὰ λαμπροτάτου βαίνοντες ἁβρῶς αἰθέρος, ἔνθα
ποθ' ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἁρμονίαν φυτεῦσαι·

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοὰς ἀντ. α'.
τὰν Κύπριν κλῄζουσιν ἀφυσσαμέναν
χώραν .... καταπνεῦσαι μετρίας ἀνέμων [αὔρας]·
ἀεὶ δ' ἐπιβαλλομέναν χαίταισιν εὐώδη ῥοδέων πλόκον
ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνέργους.

πῶς οὖν ἱερῶν ποταμῶν στρ. β'.
ἢ πόλις ἢ φίλων
πόμπιμός σε χώρα
τὰν παιδολέτειραν ἕξει,
τὰν οὐχ ὁσίαν μετ' ἄλλων;
σκέψαι τεκέων πλαγάν,
σκέψαι φόνον οἷον αἴρει.
μή, πρὸς γονάτων σε πάντως
πάντῃ σ' ἱκετεύομεν,
τέκνα φονεύσῃς.

πόθεν θράσος ἢ φρενὸς ἢ ἀντ. β'.
χειρί, τέκνον, σέθεν
καρδίᾳ τε λήψει,

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δεινὰν προσάγουσα τόλμαν;
πῶς δ᾽ ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν
σχήσεις φόνου; οὐ δυνάσει,
παίδων ἱκετᾶν πιτνόντων,
τέγξαι χέρα φοινίαν
τλάμονι θυμῷ.

ΙΑΣΩΝ.

Ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὐτἂν ἁμάρτοις τοῦδέ γ᾽, ἀλλ᾽ ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων
συγγνώμον᾽ εἶναι· τὰς δ᾽ ἐμὰς ὀργὰς φέρειν
εἰκός σ᾽, ἐπεὶ νῷν πόλλ᾽ ὑπείργασται φίλα.
ἐγὼ δ᾽ ἐμαυτῇ διὰ λόγων ἀφικόμην,
κἀλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ᾽, ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ᾽ ἐννοήσασ᾽ ᾐσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

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νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
ᾗ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
γυναῖκες· οὔκουν χρῆν σ' ὁμοιοῦσθαι κακοῖς,
οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
παριέμεσθα καί φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν καὶ διαλλάχθηθ' ἅμα
τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων.

ΧΟΡΟΣ.

κἀμοὶ κατ' ὄσσων χλωρὸν ὡρμήθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ.

αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·

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εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.
ἀλλ᾽ εἰς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
ὑμῶν δέ, παῖδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν·
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ᾽ ἔσεσθαι σὺν κασιγνήτοις ἔτι.
ἀλλ᾽ αὐξάνεσθε· τἄλλα δ᾽ ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
ἴδοιμι δ᾽ ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ᾽ ἐξ ἐμοῦ δέχει λόγον;

ΜΗΔΕΙΑ.

οὐδέν· τέκνων τῶνδ᾽ ἐννοουμένη πέρι.

ΙΑΣΩΝ.

θάρσει νυν· εὖ γὰρ .. τῶνδε θήσομαι [πέρι].

ΜΗΔΕΙΑ.

δράσω τάδ᾽· οὔτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ.

ΙΑΣΩΝ.

τί δή, τάλαινα, τοῖσδ᾽ ἐπιστένεις τέκνοις;

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ΜΗΔΕΙΑ.

ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξεύχου τέκνα,
εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
ἀλλ' ὧνπερ οὕνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν· δοκῶ γὰρ δυσμενὴς εἶναι δόμοις·
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερί,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

ΙΑΣΩΝ.

μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία.
συλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
[λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον]

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παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἓν ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου
κεκτημένη τε κόσμον ὅν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερνὰς τάσδε, παῖδες, εἰς χέρας
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὔτοι δῶρα μεμπτὰ δέξεται.

ΙΑΣΩΝ.

τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖς δὲ χρυσοῦ; σῷζε, μὴ δίδου τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗΔΕΙΑ.

μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμήν,
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

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ΧΟΡΟΣ.

Νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας, στρ. α'.
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμᾶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα
κόσμον αὐτὰ χεροῖν λαβοῦσα.

πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον ἀντ. α'.
χρυσότευκτόν τε στέφανον περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοκομήσει.
τοῖον εἰς ἕρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
οὐχ ὑπερφεύξεται . . .

στρ. β'.
σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων,
παισὶν οὐ κατειδὼς
ὄλεθρον βιοτᾷ προσάγεις ἀλόχῳ τε σᾷ στυγερὸν θά-
νατον.
δύστανε, μοίρας ὅσον παροίχει.

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων ἀντ. β'.
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων, ἅ σοι προλιπὼν ἀνό-
μως
ἄλλᾳ ξυνοικεῖ πόσις συνεύνῳ.

ΠΑΙΔΑΓΩΓΟΣ.

Δέσποιν', ἀφεῖνται παῖδες οἵδε σοι φυγῆς,

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καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἐδέξατ᾽· εἰρήνη δὲ τἀκεῖθεν τέκνοις.
ἔα.
τί συγχυθεῖσ᾽ ἕστηκας ἡνίκ᾽ εὐτυχεῖς;
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα
κοὐκ ἀσμένη τόνδ᾽ ἐξ ἐμοῦ δέχει λόγον;]

ΜΗΔΕΙΑ.

αἰαῖ.

ΠΑΙΔΑΓΩΓΟΣ.

τάδ᾽ οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗΔΕΙΑ.

αἰαῖ μάλ᾽ αὖθις.

ΠΑΙΔΑΓΩΓΟΣ.

μῶν τιν᾽ ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ᾽ ἐσφάλην εὐαγγέλου;

ΜΗΔΕΙΑ.

ἤγγειλας οἶ᾽ ἤγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.

τί δὴ κατηφεῖς ὄμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ.

πολλή μ᾽ ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ᾽ ἐμηχανησάμην.

ΠΑΙΔΑΓΩΓΟΣ.

θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

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ΜΗΔΕΙΑ.

ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

ΠΑΙΔΑΓΩΓΟΣ.

οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.

ΜΗΔΕΙΑ.

δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω
καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν.
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις

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ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.
χωρεῖτε παῖδες εἰς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτα, θυμέ, μή ποτ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
[πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν οἵπερ ἐξεφύσαμεν.]
πάντως πέπρακται ταῦτα κοὐκ ἐκφεύξεται.
καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.

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ἀλλ᾽ εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ᾽, ὦ τέκνα,
δότ᾽ ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χείρ, φίλτατον δέ μοι κάρα
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων.
εὐδαιμονοῖτον, ἀλλ᾽ ἐκεῖ· τὰ δ᾽ ἐνθάδε
πατὴρ ἀφείλετ᾽. ὦ γλυκεῖα προσβολή,
ὦ μαλθακὸς χρὼς πνεῦμά θ᾽ ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ᾽· οὐκέτ᾽ εἰμὶ προσβλέπειν
οἵα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα τολμήσω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

ΧΟΡΟΣ.

πολλάκις ἤδη διὰ λεπτοτέρων
μύθων ἔμολον καὶ πρὸς ἁμίλλας
ἦλθον μείζους ἢ χρὴ γενεὰν
θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν
μοῦσα καὶ ἡμῖν, ἣ προσομιλεῖ
σοφίας ἕνεκεν· πάσαισι μὲν οὔ·
παῦρον δὲ γένος — μίαν ἐν πολλαῖς
εὕροις ἂν ἴσως —
οὐκ ἀπόμουσον τὸ γυναικῶν.
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ᾽ ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.

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οἱ μὲν ἄτεκνοι δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τυχόντες
πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', ἐσορῶ μελέτῃ
κατατρυχομένους τὸν ἅπαντα χρόνον·
πρῶτον μὲν ὅπως θρέψωσι καλῶς,
βίοτόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἓν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βίοτόν θ' εὗρον,
σῶμά τ' ἐς ἥβην ἤλυθε τέκνων
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσαι
δαίμων οὗτος, φροῦδος ἐς Ἅιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;

ΜΗΔΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
καραδοκῶ τἀκεῖθεν οἷ προβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἠρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

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ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναΐαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.

ΜΗΔΕΙΑ.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ.

ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗΔΕΙΑ.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓΓΕΛΟΣ.

τί φής; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,
ἥτις τυράννων ἑστίαν ᾐκισμένην
χαίρεις κλύουσα κοὐ φοβεῖ τὰ τοιάδε;

ΜΗΔΕΙΑ.

ἔχω τι κἀγὼ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ

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σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' οἴκων δ' εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν.
κυνεῖ δ' ὁ μέν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἑσπόμην.
δέσποινα δ' ἣν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,
πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προυκαλύψατ' ὄμματα,
λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὀργάς ἀφῄρει καὶ χόλον νεάνιδος
λέγων τάδ'· οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ' οὕσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα καὶ παραιτήσει πατρὸς
φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;
ἡ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ' ᾔνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
στέγας, ἁβρὸν βαίνουσα παλλεύκῳ ποδί,
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις

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τένοντ᾽ ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ᾽ ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων δόξασά που
ἢ Πανὸς ὀργὰς ἤ τινος θεῶν μολεῖν
ἀνωλόλυξε, πρίν γ᾽ ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρόν, ὀμμάτων δ᾽ ἄπο
κόρας στρέφουσαν, αἷμά τ᾽ οὐκ ἐνὸν χροΐ·
εἶτ᾽ ἀντίμολπον ἧκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ᾽ ἡ μὲν εἰς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
φράσουσα νύμφης συμφοράς· ἅπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.
ἤδη δ᾽ ἀνέλκων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἂν ἥπτετο·
ἡ δ᾽ ἐξ ἀναύδου καὶ μύσαντος ὄμματος
δεινὸν στενάξασ᾽ ἡ τάλαιν᾽ ἠγείρετο·
διπλοῦν γὰρ αὐτῇ πῆμ᾽ ἐπεστρατεύετο.
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει νᾶμα παμφάγου πυρός·
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ᾽ ἀναστᾶσ᾽ ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρατά τ᾽ ἄλλοτ᾽ ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ᾽ ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ᾽, ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως τ᾽ ἐλάμπετο.

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πίτνει δ' ἐς οὖδας συμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατὸς συμπεφυρμένον πυρί,
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ
ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ·
ᾤμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· ὦ δύστηνε παῖ,
τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσε;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν; οἴμοι, συνθάνοιμί σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας
προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἡ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας, ποθεινὴ δακρύοισι συμφορά.
καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.

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τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην ζημίαν ὀφλισκάνειν·
θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ·
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.

ΧΟΡΟΣ.

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὥς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου πύλας
οἴχει γάμων ἕκατι τῶν Ἰάσονος.

ΜΗΔΕΙΑ.

φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἶ' ὁπλίζου, καρδία. τί μέλλομεν
τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῇς μηδ' ἀναμνησθῇς τέκνων
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,

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κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
φίλοι τ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.

ΧΟΡΟΣ.

στρ. α'.

Ἰὼ Γᾶ τε καὶ παμφαὴς
ἀκτὶς Ἀελίου, κατίδετ' ἴδετε τὰν
ὀλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
σᾶς γὰρ .. χρυσέας γονᾶς
ἔβλαστεν, θεῶν δ' αἷμα .. πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων φονῶντ'
ἀλαίνοντ' Ἐρινύων ὕπ' ἀλάστορον.

ἀντ. α'.

μάταν μόχθος ἔρρει τέκνων,
μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν εἰσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς
χόλος προσπίτνει καὶ .. δυσμενὴς
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνῳ-
δὰ θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

ΠΑΙΔΕΣ.

. . . .

ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων; στρ. β΄.
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι. 1274

ΠΑΙΣ α΄.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας; 1271

ΠΑΙΣ β΄.

οὐκ οἶδ᾽, ἀδελφὲ φίλτατ᾽· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους; ἀρῆξαι φόνον
δοκεῖ μοι τέκνοις.

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρήξατ᾽· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἤδη γ᾽ ἐσμὲν ἀρκύων ξίφους.

ΧΟΡΟΣ.

τάλαιν᾽, ὡς ἄρ᾽ ἦσθα πέτρος ἢ σίδαρος, ἅτις
τέκνων ὃν ἔτεκες
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.

μίαν δὴ κλύω μίαν τῶν πάρος ἀντ. β΄.
γυναῖκ᾽ ἐν φίλοις χέρα βαλεῖν τέκνοις,
Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ᾽ ἡ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.
πίτνει δ᾽ ἁ τάλαιν᾽ ἐς ἅλμαν φόνῳ
τέκνων δυσσεβεῖ,

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ἀκτῆς ὑπερτείνασα ποντίας πόδα,
δυοῖν τε παίδοιν συνθανοῦσ' ἀπόλλυται.
τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ γυναικῶν
λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἤδη κακά.

ΙΑΣΩΝ.

Γυναῖκες, αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἡ τὰ δείν' εἰργασμένη
Μήδεια τοῖσδ' ἔτ', ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,
ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω·
κείνην μὲν οὓς ἔδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσῷσαι βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.

ΧΟΡΟΣ.

ὦ τλῆμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,
Ἰᾶσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; ἦ που κἄμ' ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.

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ΙΑΣΩΝ.

οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.

ΧΟΡΟΣ.

ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.

ΙΑΣΩΝ.

ποῦ γάρ νιν ἔκτειν', ἐντὸς ἢ 'ξωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

ΙΑΣΩΝ.

χαλᾶτε κλῇδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμούς, ὡς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.

ΜΗΔΕΙΑ.

τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ', εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.

ΙΑΣΩΝ.

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος

ἔτλης τεκοῦσα κἄμ' ἄπαιδ' ἀπώλεσας·
καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο·
τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ' οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἕξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.

ΜΗΔΕΙΑ.

μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο

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οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προσθεὶς γάμους
Κρέων ἄτιμον τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
καὶ Σκύλλαν ἣ Τυρσηνὸν ᾤκησεν πέδον·
τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην.

ΙΑΣΩΝ.

καὐτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.

ΜΗΔΕΙΑ.

σάφ' ἴσθι· λύει δ' ἄλγος, ἢν σὺ μὴ 'γγελᾷς.

ΙΑΣΩΝ.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.

ΙΑΣΩΝ.

οὔτοι νυν ἡμὴ δεξιά σφ' ἀπώλεσεν.

ΜΗΔΕΙΑ.

ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ἠξίωσας οὕνεκα κτανεῖν;

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ΜΗΔΕΙΑ.

σμικρὸν γυναικὶ πῆμα τοῦτ᾽ εἶναι δοκεῖς;

ΙΑΣΩΝ.

ἥτις γε σώφρων· σοὶ δὲ πάντ᾽ ἐστὶν κακά.

ΜΗΔΕΙΑ.

οἵδ᾽ οὐκέτ᾽ εἰσί· τοῦτο γάρ σε δήξεται.

ΙΑΣΩΝ.

οἵδ᾽ εἰσὶν ὤμοι σῷ κάρᾳ μιάστορες.

ΜΗΔΕΙΑ.

ἴσασιν ὅστις ἦρξε πημονῆς θεοί.

ΙΑΣΩΝ.

ἴσασι δῆτα σήν γ᾽ ἀπόπτυστον φρένα.

ΜΗΔΕΙΑ.

στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.

ΙΑΣΩΝ.

καὶ μὴν ἐγὼ σήν· ῥᾴδιοι δ᾽ ἀπαλλαγαί.

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.

ΙΑΣΩΝ.

θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.

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ΜΗΔΕΙΑ.

οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,
φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,
ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.
σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.

ΙΑΣΩΝ.

ἀλλά σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.

ΜΗΔΕΙΑ.

τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;

ΙΑΣΩΝ.

φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.

ΜΗΔΕΙΑ.

στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑΣΩΝ.

στείχω, δισσῶν γ' ἄμορος τέκνων.

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ΜΗΔΕΙΑ.

οὔπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑΣΩΝ.

ὦ τέκνα φιλτατα.

ΜΗΔΕΙΑ.

μητρί γε, σοὶ δ' οὔ.

ΙΑΣΩΝ.

κἄπειτ' ἔκανες;

ΜΗΔΕΙΑ.

σέ γε πημαίνουσ'.

ΙΑΣΩΝ.

ὤμοι, φιλίου χρῄζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.

ΜΗΔΕΙΑ.

νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος.

ΙΑΣΩΝ.

δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

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ΙΑΣΩΝ.

Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαυνόμεθ',
οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ.

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον εὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

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GMT., Goodwin's Syntax of the Greek Moods and Tenses.

ON THE HYPOTHESES.

HYPOTHESIS FIRST. — Ascribed in one manuscript to Dicaearchus, who was a pupil of Aristotle, and whom we know, like his master, to have written such dramaturgical notes. A part is perhaps taken from him, but the last part is plainly written by some one else. — **ἐγγυᾶται**: incorrect; the play represents the marriage as already over. — **Γλαύκην**: Euripides does not mention her name; later writers call her sometimes Glauce, sometimes Creusa. — **μισθὸν τῆς χάριτος**: again inaccurate; the gifts are sent in suing for a new favor. — **Φερεκύδης**, a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (*ἱστορίαι*) in ten books. — **Σιμωνίδης** of Ceos, the famous poet (556-468 B. C.), who lived chiefly in Athens. — For **ὡς—ποιήσειε** we should regularly have *ποιῆσαι*. — **ὁ τοὺς Νόστους ποιήσας**, *the author of the Nosti*, one of the poems of the Epic Cyclus; it was commonly ascribed to Agias of Troezen. — **Στάφυλος**, an Egyptian Greek of uncertain age, who wrote, among other books, a work *περὶ Θετταλῶν*. — **δοκεῖ**, sc. *ὁ Εὐριπίδης*. — **ὑποβαλέσθαι**, *falsely appropriated*, palming it off as his own, as a woman another's child. — **Ἑλλάδος βίος**, in three books, was Dicaearchus' chief work; it was an account of the customs, institutions, and topography of Greece. — **ὑπομνήμασι**: these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — **μέμφονται**, *κ. τ. λ.*: an unjust criticism; see on v. 899. — **προπεσεῖν**, *burst*. — **εἰσβολή**, *opening verse*. — **ἐπεξεργασία**, *further development* of the thought. — **Τιμαχίδας**, a glossographer and commentator of uncertain time; his remark is wrong; see on v. 3. — **Ὅμηρος**: Odys. ε, 264.

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Hypothesis Second. — Aristophanes of Byzantium, the famous Alexandrine scholar and librarian (about 200 B. C.), busied himself especially with the criticism of the poets. We possess many such brief notices of his on plays. The *didascaliae*, or statements as to date of representation, etc., were collected from the Athenian choregic inscriptions which commemorated the dramatic contests. — **παρ' οὐδετέρῳ**, *κ. τ. λ.*: that is, neither Aeschylus nor Sophocles composed a play on the same subject. — **πρῶτος** (*ἦν*), i. e. took the first prize. — **Εὐφορίων**, son of Aeschylus. — **οὐ σῴζεται**, namely, the satyric play Theristae. It was not, he means, in the Alexandrine library.

ON THE PLAY.

The scene is in Corinth before Medea's house. The nurse, whose speech opens the play, is an old slave-woman, attached, according to Greek custom, to the person of her mistress for life, having been her attendant in childhood and her companion in flight from her father's house. She comes upon the stage from out the house. The prologue is better managed than most of Euripides'; the nurse's soliloquy is naturally brought about and discloses the situation to the hearers in an unconstrained way.

1, 2. **εἴθ' ὤφελ'**: for this formula of wishing, see GMT. § 83, 2; H. 721, b (fine print). — **διαπτάσθαι**: the ship is said to fly, as Hel. 147 and elsewhere its sails are called wings. — **Συμπληγάδας** is object of *διαπτ.* The Symplegades or *συνδρομάδες πέτραι* (in Homer *πλαγκταί*) are fabulous rocks believed to close together and crush ships which attempted to pass between them. Homer thinks of them as somewhere in the west, but later they were identified with two rocks at the mouth of the Bosporus, where it opens into the Euxine. *κυάνεαι* is their standing epithet, so that they are even called *αἱ κυάνεαι* outright.

3. There is no *hysteron proteron* in this passage; the nurse says, 'Would that the ship had never sailed, — nay, had never even been built.'

4. **ἐρετμῶσαι**: this verb occurs nowhere else in classic Greek. Hesychius explains it by *κώπαις ἁρμόσαι*. The subject is still *πεύκη*. *And would that it had never equipped with oars the hands of those noblest men.* The pine is thought of as furnishing material for oars as well as for ship.

6 fig. **Πελίᾳ**: dat. of advantage, *for Pelias.* — **δέσποιν' ἐμὴ Μήδεια**: these words make it clear to the spectators who the speaker is. — **πύργους**: the place whither; H. 551; G. § 162. — **θυμὸν ἐκπλαγεῖσα**, *crazed in heart;* *ἐκπλήσσω* of an overpowering passion such as deprives of self-control.

11 fig. A singular case of attraction. **πολιτῶν** (for *πολίταις*) takes the

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case of ὧν. The reason is that φυγῇ belongs not to ἁνδάνουσα but to ἀφίκετο, so that the relative clause really begins with φυγῇ, and πολιτῶν is inside of it, and therefore has to take the case of the relative; H. 809; G. § 154. The regular order would be ὧν πολιτῶν φυγῇ ἀφίκετο χθόνα, standing, of course, for πολίταις ὧν φυγῇ ἀφ. χθ., *pleasing the citizens to whose land she has come in her flight.* Had the poet written πολίταις, φυγῇ would be referred to ἁνδάνουσα, and the sentence so be misunderstood. — **ἁνδάνουσα μέν** is answered by νῦν δέ in 16, but there the expression is changed through the influence of the intervening parenthesis (14, 15); the idea is, 'pleasing to be sure (μέν) her adopted townsmen, and doing all she can to maintain friendly relations with her husband, but still (δέ) involved in strife from his nefarious conduct.'

13. **αὐτή**, *on her part*, in opposition to Jason's faithlessness.

14. **ἥπερ** by attraction for ὅπερ; H. 513 c.

16. **νοσεῖ τὰ φίλτατα**, *the tenderest ties are failing.*

19. **αἰσυμνᾷ·** βασιλεύει, ἄρχει. Hesych. The verb is found only here.

25, 26. **συντήκουσα δακρύοις**, *dissolving it* (σῶμα) *in tears.* Others construe συντήκουσα χρόνον, justifying it by τήκει βιοτήν, 141, which, however, is hardly parallel. — **ἐπεί** means here *ever since.* — **ἠδικημένη**: supplementary participle; H. 799; GMT. § 113.

30. **ἢν μή ποτε** may be rendered *except when.*

33. **ἀτιμάσας ἔχει**, nearly = ἠτίμακεν, but with the idea of present continuance more prominent. This use of ἔχω with aor. partic. (GMT. § 112, 2, Note 7; H. 797) is a favorite one with Sophocles and Euripides, but is probably not found in Aeschylus.

35. **ἀπολείπεσθαι** is passive; *to be bereft.* **μὴ ἀπολ.** joined by synizesis.

37. **νέον** = κακόν, as often.

38. **βαρεῖα**, *resentful.*

40-43. The two first of these verses are plainly interpolated from 379 flg.; the others might be retained (reading μή for ἤ) but that τύραννον is awkward and obscure. If the princess is meant, there should be some designation of the gender.

45. **καλλίνικον** means *victory*, or *the honors of victory*; so τὸ καλλίνικον is used Pind. Nem. 3, 17. In the absence of the article it is better to take it as neuter, than as masc. with στέφανον understood, as some have done.

46. **οἵδε παῖδες στείχουσι**, *here come the children.* For this use of ὅδε, very common in the drama, see H. 678 a. — The learner should note the difference between τρόχος and τροχός.

49. The παιδαγωγός, who now enters with the two boys, is an aged family-slave of Jason's. Wealthy Greeks, when their boys had outgrown the nursery, gave them into the charge of such trusty slaves, whose duty

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it was to attend them wherever they went. — **δεσποίνης** limits *οἴκων κτῆμα* taken together.

50. **τῆνδε** should be translated *thus.* It is similarly used in 689 below.

52. **σοῦ** may depend upon either *μόνη* or *λείπεσθαι.*

57. The Greeks had a superstitious belief in the efficacy of confiding secret anxieties to the natural elements. Andromache (Andr. 91), Electra (Eur. El. 59, Soph. El. 89), and Creusa (Ion 885) do this. A disquieting dream is thus told to the air (Iph. Taur. 42) or the sun (Soph. El. 424).

58. **μολούσῃ,** as if *μοι*, not *με*, had gone before. Several such places are found; thus Iph. Aul. 491, *ἄλλως τέ μ' ἔλεος...εἰσῆλθε συγγένειαν ἐννοουμένῳ.* Cp. below 744 and note. The comic poet Philemon (Athen. vii. p. 288) parodied this passage thus: A cook says,

ὥσθ' ἵμερός μ' ὑπῆλθε γῇ τε κοὐρανῷ
λέξαι μολόντι τοὔψον ὡς ἐσκεύασα.

59. **γάρ** in questions expresses surprise. Transl. *what!*

60. **ζηλῶ σε,** *Enviable simplicity!* — **μεσοῖ** (schol. *ἀκμάζει*), *is at its height,* or *in the middle of its course.*

61. **μῶρος**: nom. of exclamation rather than of address. Medea is meant, *μῶρος* being used here exceptionally as adj. of two endings. This is a common thing with Euripides; cp. 1197 *δῆλος,* 1375 *ῥᾴδιοι.*

65. **πρὸς γενείου**: see on 709. — **σύνδουλον,** acc. of person (H. 553; G. § 164), the acc. of the thing being omitted.

67. **οὐ δοκῶν κλύειν,** *pretending not to be listening.* Cp. Hipp. 119, *μὴ δόκει τούτων κλύειν.* *οὐ δοκῶ* is used like *οὔ φημι, deny, οὐκ ἐῶ, forbid,* etc.

68. **πεσσούς,** *the gaming-place.* So *οἱ ἰχθῦς, the fish-market, τὰ λάχανα, the vegetable-market,* and others. The game of *πεσσοί* resembled ours of draughts, in that it was played on a checkered board with *men* (*ψῆφοι*). There were several varieties of it.

69. All fountains were considered sacred. The famous Pirene, after first welling up near the top of the Acrocorinthus into a basin with no visible outlet, flowed underground and reappeared in the lower town, near the street leading to the Lechaeum, where it was adorned with handsome stonework, and was a favorite place of resort. See Curtius's Pelop. Vol. II. p. 528.

72. **σαφής,** *true, correct.*

73. **οὐκ εἶναι**: a very exceptional use of *οὐ.* The rule would require *μή.* The expression seems to be analogous to *χρὴ οὐ* with infin., which is frequent in Eurip.; see 294, 574; Androm. 100, *χρὴ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν*: Hipp. 645, *χρῆν εἰς γυναῖκα πρόσπολον μὲν οὐ περᾶν*: in cases, too, where it is impossible to say that *οὐ* forms with the infin. a simple idea. The usage arose probably thus: first the *οὐ* was put directly after the *χρή* for reasons of emphasis, still belonging to it (so Hipp. 507, and perhaps the

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above passage of Androm.), then it gradually attached itself to the infin., and allowed itself to be separated from χρή.

74, 75. πάσχοντας is supplementary partic.; cp. 38. See GMT. § 112, 1; H. 800. — **εἰ καί** because of the negative idea implied in the foregoing question: (surely he will not) *even though he has*, etc.

76. κηδευμάτων: H. 581; G. § 175, 2. λείπεται expresses inferiority.

78, 79. ἀπωλόμεσθα: for the tense see GMT. § 19, N. 6. The nurse speaks for her mistress and the household. — **προσοίσομεν** seems to mean *receive in addition*. A corrupt gloss of Hesychius, προσοίσησθε· προσδέξησθε, confirms this view, though we should have expected the middle. It is the idiom by which, roughly speaking, involuntary acts are spoken of as if they were voluntary. So Hipp. 831 ἀνακομίζομαι, *am receiving on myself;* Heracl. 296, ψυχὴν διακναῖσαι, *lose his life*. Wecklein aptly compares ἀποβάλλειν, *lose*. — **ἐξηντληκέναι**: the figure is that of a boat which ships a fresh wave before the sailors have bailed the first one out. Cp. Ion 927.

83. ὄλοιτο μὲν μή: the meaning is, *I will not indeed wish that he may perish*. So Soph. Phil. 961, ὄλοιο μήπω, πρὶν μάθοιμ' εἰ καὶ πάλιν γνώμην μετοίσεις. In both cases the curse is on the speaker's lips, but is revoked at the moment of utterance.

87. κέρδους χάριν, *from motives of selfishness*. This verse looks like an interpolation.

88. εἰ—γε = ἐπεί, *seeing that;* hence οὐ, instead of μή, is admissible. Jelf's Grammar, § 744, 1. The clause depends on ἄρτι γιγνώσκεις, the idea being, 'Are you just beginning, in view of Jason's neglect, to recognize the self-love of men? Did you never meet with an instance of it before?'

90, 91. ἐρημώσας ἔχε, *keep secluded*. — **πελάζω** is transitive here and 760, but has its ordinary intrans. sense, 101.

93. δρασείουσαν: a desiderative verb; H. 472, Rem. j.

94. πρὶν κατασκῆψαί τινα: "πρίν with the infin. after *negative* sentences is rare in the Attic poets, but more frequent in the Attic prose." Goodwin, MT. § 106, 2, N. 2. κατασκήπτω only here takes the accus. It probably means, *strike down as with a thunderbolt* (Schol. βλάψαι...οἷον κεραυνῶσαι); with dat. on the contrary, simply *fall upon*.

96, 97. Medea's voice is heard in soliloquy within the palace. The anapaests which she speaks are tinctured with Doric forms, while those of the nurse are free from them. Anapaestic systems admit Dorisms only exceptionally, to impart greater solemnity or pathos. — **πόνων** is causal genitive in exclamation (H. 592 a; G. § 173, 3) joined to an adjective, as often; cp. 1028. — **πῶς ἂν ὀλοίμαν;** *would that I might die*. This form of wish (GMT. § 82, N. 5), not rare in tragedy, occurs again 173.

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98. **τόδ' ἐκεῖνο,** *There it is!* literally, '*this is that*' (spoken of before). A common colloquial formula.

106 flg. *It is plain that the storm-cloud of wailing, just beginning to rise, will shortly dart upward with greater fury.* I have given ἀνᾴξει (from ἀνᾴσσω = ἀναΐσσω), a suggestion of Elmsley's, based on an old variant ἀνάξει found in the Schol. and one Ms. The common reading, ἀνάψει, is hard to explain. Some take it as active for middle, '*will blaze forth*' (with lightning), but neither ἅπτειν nor its compounds ever use the active in this sense. Others supply Medea as subject, '*that she will light up,*' but this accords ill with the opening of the sentence, which shows that νέφος is meant as subject. By reading δήλη or δηλοῖ we might retain ἀνάψει. **ἀρχῆς ἐξαιρόμενον** = *αἰρόμενον ἐξ ἀρχῆς, rising from its starting-point.* With **νέφος οἰμωγῆς** cp. *στεναγμῶν νέφος*, H. F. 1140.

112. **ὦ κατάρατοι παῖδες**: in spite of the nurse's caution, the children, who here enter the house with their attendant, are espied by Medea.

116. **σοι** may be rendered *pray.* The exact sense is, 'What share *do you fancy* that,' etc. The nurse does not, of course, intend this for Medea's ears.

118. **ὑπεραλγῶ,** as implying anxiety, takes the construction of a verb of fearing. *ὑπερ-, exceedingly.*

119. **δεινὰ τυράννων λήματα**: the nurse has Medea in mind, by no means Creon, as Paley thinks. Medea, as a king's daughter, may be called a *τύραννος*. For the sentiment the Schol. compares Il. *α*, 80 flg.

122, 123. **γάρ** may be justified by supplying the thought, 'All this I disapprove,' implied in the tone of the preceding sentence. Meanwhile, one might translate, *The fact is.* See, however, on 573. — **ἐπ' ἴσοισιν,** *on a footing of equality* with one's fellow-citizens, as in a democracy. To live thus, the nurse says, is better than to be a king. A like sentiment Ion 621, Iph. A. 16. — **μεγάλως**: not to be understood of regal state, which is entirely deprecated, but of a less dangerous magnificence, the sense being, 'securely at least, even at the expense of all grandeur.'

125-130. Construe **τοὔνομα νικᾷ εἰπεῖν,** *the name is a better one to speak.* Notice **πρῶτα μέν—τε** in correlation; so below, 232, 1101 (cp. 429). — **λῷστα** (*ἐστι*): subject is *τὰ μέτρια* understood. — **τὰ δ' ὑπερβάλλοντα,** *κ. τ. λ., what exceeds due bounds avails no wholesome thing to mortals.* '*μηδὲν ἄγαν*' is the mainspring of Grecian ethics. All excess is *ὕβρις*, which the gods punish by sending *ἄτη*. — **ἀπέδωκεν**: gnomic aorist; H. 707; GMT. § 30. Its subject is still *τὰ ὑπερβάλλοντα.*

131. The chorus of Corinthian women now appears in the orchestra and sings the Parodos, which consists of four parts, — proöde, strophe, antistrophe, and epode, — separated from each other by anapaests of Medea and the nurse.

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134. ἐπ' ἀμφιπύλου, κ. τ. λ.: the meaning of these words is doubtful. They are, I think, best taken thus, *I heard a cry near the doorway within the house;* the chorus inferring Medea's nearness to the door from the distinctness of her voice. ἐπί as Heracl. 239, ἐφ' οὗ. Other ways are possible: 1. *Being near the porch* (Medea's) *I heard a cry within the house.* But the chorus has just arrived and was not 'near the porch' when Medea last spoke, 111. 2. *Being near* (*my own*) *doorway I heard a cry in* (*Medea's*) *house.* So Wecklein. 3. Joining ἀμφ. μελάθ., *being near the double-doored house, I heard a cry within.* So Elmsley, Paley, Klotz. To this the same objection applies as to 1, and the position of ἔσω is, besides, unfavorable. 4. *I heard a cry inside, in the double-doored house;* ἐπί as in ἐπ' οἰκήματος, etc., but this use belongs rather to later prose. ἀμφίπυλος occurs only here. Klotz and Paley, taking it adjectively, refer it to the outer and inner door (αὔλειος and μέταυλος), but the word as applied to a house can only mean *having a door on both sides.* But as a substantive τὸ ἀμφίπυλον can mean *doorway* or *vestibule;* cp. ἀμφίθυρον, Theocr. xiv. 42, and Schol. Il. ω, 323, "Κύπριοι δὲ παστάδα ἀμφίθυρον, Σικελοὶ δὲ τὴν αὔλειον θύραν"; also πρόθυρον. — **ἔσω**, as often, is for ἐντός, without any idea of motion.

136. συνήδομαι for rejoicing at *misfortunes* is rare, but Hippol. 1286, τί τάλας τοῖσδε συνήδει; cp. Rhes. 958.

138. ἐπεὶ ··· κέκρανται, *since it* (the household, especially Medea, see v. 11) *has endeared itself to me.* κέκρανται (sing.) from κραίνω.

139. δόμοι, *house*, i. e. family. — **τάδε**, *all that.*

142. οὐδὲν παρ. φρένα, *nothing comforted at heart.*

147. βιοτάν, object of καταλυσαίμαν. The same expression, frag. 984, καταλυσαμένους βίον; the active Suppl. 1004, καταλύσουσα βίοτον. — **προλιποῦσα** (αὐτήν).

149. ἀχάν (= ἠχήν) is a correction of Nauck, after Elmsley. The Mss. have ἰαχάν, but the tragedians, so far as can be made out, use the second syllable of ἰαχή always long.

151-153. τίς σοί ποτε, κ. τ. λ.: *What longing for that dread resting-place* (the grave) *would fain hasten for thee the final issue of death?* **ἀπλάτου** is due to Elmsley, the Mss. having ἀπλάστου or ἀπλήστου; some retain the latter, understanding κοίτας of the marriage-bed. The future **σπεύσει** expresses present intention or will: GMT. § 25, 1, N. 6; Kühner, Ausf. Gramm. § 387, 4. Yet it is rather oddly used, and there is some probability in Weil's conjecture, who reads σπεύσει θανάτου τελευτά, as a separate sentence: 'death will of itself come quickly enough.' On **θανάτου τελευτάν** see H. 561; G. § 167, Note.

154. μηδέν = μηδαμῶς. Not a common use. Androm. 88 and 463; Ar. Ran. 435; Aesch. Ag. 1438.

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157. *Be not exasperated with him for this.* **τόδε** is properly the cognate accus., H. 547 c; G. § 159, N. 2. Elmsley takes it as *thus*, which, however, will not do in μή μοι τόδε χώεο, Od. ε 215, ψ 213. See lexicon for the literal meaning of χαράσσεσθαι.

160 flg. Themis, as goddess of divine justice, is appealed to for redress of wrongs, as Soph. Elec. 1064. Hence she is called εὐκταία below, 169, and ἱκεσία, Aesch. Suppl. 360. Artemis is the special protectress of females, so naturally invoked by them, as Soph. Elec. 626, 1238; Aesch. Suppl. 1031; Eur. Phoen. 152, 191. — **ὅρκοις ἐνδησαμένα**, namely, when she consented to leave her home with him.

164, 165. **αὐτοῖς μελάθροις**: H. 604 end; G. § 188, 5, Note. — **πρόσθεν ἀδικεῖν**: "the Greek idea was, that to begin the wrong, ὑπάρχειν ἀδικίας, involved the entire guilt, any retaliation being then lawful. Cf. 1372." (Paley.) πρόσθεν may be rendered *unprovoked*.

166, 167. **ἀπενάσθην**: from ἀποναίω; αἰσχρῶς goes with it. — **κάσιν**, Apsyrtus; see Introduction, § 11, and note on v. 1334.

169. **Ζῆνα**: whereas Medea, 160, has not invoked Zeus. This has troubled many commentators, ancient and modern. But Zeus ὅρκιος, the guardian of oaths, would be the first deity on whom Medea would naturally call; and we may suppose that in her previous outbursts (see v. 21) she has called upon him, and that the nurse forgets what particular divinities she has just appealed to. If an emendation is necessary, that of Nauck, Ζηνός for Ζῆνά θ' (cp. 208, and note), is easy.

171. **ἔν τινι μικρῷ**, *with* (the commission of) *any trifling deed.*

173. **πῶς ἄν**, κ. τ. λ., as 97.

176. **εἴ πως**, H. 830 at end; somewhat differently GMT. § 53, N. 2. — **βαρύθυμος** is *sullen*, opposed to ὀξύθυμος, *quick-tempered, impetuous.*

178. **τὸ πρόθυμον** = προθυμία, G. § 139, 2; H. 496, 6th ex.

181. **φίλα καὶ τάδ' αὔδα**, sc. εἶναι. τάδε = ἡμᾶς, more exactly *our party*; so Aesch. Pers. 1. The meaning is, *say too that we are her friends.*

182. **σπεύσασα** is Wecklein's emendation (who, however, gives τι πρίν). — The subject of **κακῶσαι**, Medea, has to be understood.

184. **εἰ**, *as to whether*; a simple indirect question after an expression of fearing; GMT. § 46, Note 6 (c). Here and Heracl. 791 it stands for μὴ οὐ, but Andr. 61 for μή.

186. **μόχθου χάριν τήνδε** means *the favor of this trouble*, as it were μ. χ. τοῦδε. — **ἐπιδώσω**, *will grant freely*, beyond my obligations.

187. **δέργμα**: cognate acc. with ἀποταυροῦται, as if with δέρκεται.

190 flg. The tenor of the following passage is that music might, if rightly employed, be made a comfort in grief, whereas it is only used to heighten needlessly the merriment of feasts.

192 flg. The correlative of **μέν** is **δέ**, 195. — **ἀκοάς** = ἀκροάματα.

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197. ἐξ ὧν refers to λύπας. — **θάνατοι,** *violent deaths.*

200–203. ἵνα, *where.* — **τείνουσι** (*utter in long-drawn strains*) of the physical act of singing. — **τὸ παρὸν πλήρωμα** together. πλήρωμα, *physical satisfaction.* The sense: 'feasts are merry enough without the aid of song.' — The nurse here enters the house.

205 flg. Take **λιγυρά** adverbially (or rather as predicate adj. of effect, = ὥστε λιγυρὰ εἶναι). **μογερά** belongs with ἄχεα, and the phrase **ἄχεα βοᾷ,** as containing a simple idea (= θρηνεῖ), governs the accus. τὸν...κακόνυμφον. *And loudly crying forth her grievous woes she complains of the false bridegroom,* etc. Such constructions, in which a verb and accus., taken together, govern a second accusative, are not infrequent in tragedy. Soph. Elec. 124, τάκεις οἰμωγὰν τὸν Ἀγαμέμνονα; Bacch. 1289, τὸ μέλλον καρδία πήδημ' ἔχει.

208. τὰν Ζηνὸς Θέμιν, *Zeus' own Themis;* that is, his πάρεδρος (Pind. Ol. 8, 27), and inseparable companion. So Θέμις Διὸς κλαρίου, Aesch. Suppl. 360. She is here said to have led Medea into Greece, the idea being that Medea went in reliance on Themis as guardian of the oaths of Jason.

211 flg. δι' ἅλα νύχιον, *over the sea in the night.* — **πόντου κλῇδα:** the strait of the Bosporus; called **ἀπέραντος,** *impenetrable,* because of the Symplegades which guard it. ἀπέραντος has this meaning Aesch. Prom. 153 and 1078; elsewhere it means *endless.* Some give it the latter sense here, justifying it by Homer's Ἑλλήσποντος ἀπείρων, Il. ω 545. Both meanings of ἀπέραντος arise naturally, since περαίνω means either *pass through* or *go through with.*

214. Medea appears on the stage.

215 flg. A difficult passage. Probably the following interpretation (Seidler's) is the right one: *I know many haughty men, some from personal acquaintance* (ὀμμάτων ἄπο), *others who are strangers; and these* (namely, both the above classes, all the σεμνοί) *from their reserved demeanor have got an evil name and a reputation for indifference.* This use of ἀπ' ὀμμάτων, *with my eyes, from my own observation,* is found Aesch. Ag. 987; nearly the same Aesch. Suppl. 207, Soph. O. C. 14. **ἐν θυραίοις,** *among foreigners* or *strangers,* the usual meaning of θυραῖος in Eurip. The ἥσυχος πούς is one slow to make advances, not meeting one, as we say, half-way. (Some editors, with the Scholiast, explain τοὺς μὲν...θυραίοις 'some in retirement, others in public life.') For κτᾶσθαι = *get the reputation of,* cp. I. T. 676, δειλίαν κεκτήσομαι, and Soph. Ant. 924.

220. ὅστις after βροτῶν, H. 514 d, last part.

222–224. Strangers especially, she says, should adapt themselves (**προσχωρεῖν**) to their adopted land, though, to be sure, not even in citizens are stubbornness and ill-breeding (ἀμαθία) praiseworthy. Hermann sees in this last verse an allusion to the demagogue Cleon. The aorist **ᾔνεσα** and

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some others are used to denote a *feeling* or *resolution* (or the expression of the same) which has *already arisen* in the speaker's mind, where we employ the present. GMT. § 19, N. 5; H. 709.

226. ψυχὴν διέφθαρκε, *has broken my heart.*

228. ἐν ᾧ...πάντα, *for he with whom my all rested.* — **γιγνώσκεις**: the Mss. have γιγνώσκειν, due, as the Schol. expressly says, to the actors, who misconceived the sense. γιγνώσκω and γιγνώσκει have also been conjectured.

231. φυτόν, like our *creature,* in a depreciatory sense.

232 flg. πρῶτα μὲν answered by **τε**: ('first *buy* the husband, then *serve* him') unless, indeed, the correlative is 235 flg. — **χρημάτων ὑπερβολῇ**: rightly explained by Paley, "by outbidding others in the offer of a wealthy dower." Cp. Andr. 289, *ὑπερβολαῖς λόγων δυσφρόνων, vying with each other in hard words.* *ὑπερβάλλειν* means *outbid.* Euripides has transferred the usage of his own time to the heroic age, in which the custom was quite the reverse, the suitor bidding for and buying, as it were, his wife. — **τοῦτο,** *τὸ δεσπότην λαβεῖν.* For the expression cp. Soph. O. T. 1365, *πρεσβύτερον ἔτι κακοῦ κακόν, an evil worse than evil.*

235 flg. ἀγών, *risk.* — By **ἀπαλλαγαί** is meant the *ἀπόλειψις* or formal separation from the husband, attainable to a woman only through a difficult process at law, and looked upon at best as scandalous. The husband, on the contrary, might repudiate (*ἀποπέμπειν*) his wife at pleasure. Here, again, Eurip. has Athenian institutions in mind.

238–240. The sense: 'a woman who has come by marriage into a foreign land has need (in order to live happily) of supernatural foresight, if she has learned nothing from her relatives as to the disposition of him who is to be her husband.' This is the best that can be made of the Mss. reading. **ὅτῳ** is equivalent to *οἵῳ*. Not the difficulty of selecting a husband is meant (for that is not compatible with the tense of *ἀφιγμένην*), but that of living agreeably with him afterwards. And to make this meaning plainer some alter the last line, reading *ὅπως* for *ὅτῳ*, or *χαρίσεται* for *χρήσεται*.

241, 242. εὖ goes with *ἐκπονουμέναισιν.* — **βίᾳ,** *restively,* like an intractable horse.

245. ἔπαυσε: gnomic aor. See on 130.

247. πρὸς μίαν ψυχὴν· *τὴν τοῦ ἀνδρός,* Schol. Athenian custom confined women strictly to their homes. **βλέπειν** implies devotion; cp. Ion 614, *εἰς δάμαρτα σὴν βλέπῃς,* and Andr. 179.

250. κακῶς φρονοῦντες: syntactically with **λέγουσι,** yet standing by itself; *wrongly though.* Just so Heracl. 55.

252. ἀλλ' οὐ γάρ, *but* (enough said, *for*)...*not;* H. 870 d. — **ἥκει,** *applies.*

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258. **μεθορμίσασθαι**, (*with whom*) *to seek a haven of refuge from*, etc. Properly, *to change moorings away from* something.

259. **τοσόνδε**: observe the rather unusual accus. of the thing with *τυγχάνειν*: cp. Phoen. 1666, *οὐ γὰρ ἂν τύχοις τάδε*. — **βουλήσομαι** for *βούλομαι*: the idea of the future fulfilment of the wish is in the speaker's mind and tries so to find expression. Just so Soph. Aj. 680, O. T. 1077, O. C. 1289.

261. **πόσιν δίκην**: the construction is unusual, but right; *τίνεσθαί τινα δίκην* strictly means *cause a man to pay a penalty*.

262. **ἥ τε** = *ἐκείνην τε ἥ*. The Mss. have *ἥν τε*, which cannot be satisfactorily explained. A man is said *γαμεῖν τινα*, a woman *γαμεῖσθαί τινι*, but what can *γαμεῖσθαί τινα* mean? As a case of attraction, *ἥν τε* is not justifiable, for in such places the nom. is invariably retained; see v. 515, Alc. 338 *στυγῶν μὲν ἥ μ' ἔτικτεν*, Or. 1165, Ion 669. Of other explanations the only one at all tenable is Hermann's, who thinks *γαμεῖσθαι* properly a causative middle, *to get* (one's self or another) *married*, and that *γαμοῦμαι τὴν θυγατέρα* can be said like *διδάσκομαι τὸν παῖδα*. He would then render, 'and her whom he (Creon) has given him to wife.' But, as no similar example can be found except it be Il. ι, 394 (and even this is not quite parallel) this use remains, for Attic, more than doubtful. Elmsley first gave *ἥ τε*.

263, 264. The proper correlative of **τἄλλα μέν** is *ὅταν δέ* below. See on 413. — **ἐς ἀλκήν** and **σίδ. εἰσορᾶν**, two separate modifiers of *κακή*.

271, 272. Creon appears with attendants (*ὀπαδοί*, 335). — **εἶπον**, *I command* (finally, as something already resolved on), see on *ἤνεσα*, 223.

278, 279. **κάλῳ** are reefing-ropes; so **ἐξιέναι κάλως** = *shake out reefs, set sail* (= *λῦσαι πόδα*, Hec. 1020), cp. Tro. 94, H. F. 837. The figure is that of one ship pursuing another. — **εὐπρόσοιστος ἔκβασις**, *accessible landing-place*. *προσφέρεσθαι* is used of putting in to shore, Xen. Cyr. 5, 4, 6.

284. **συμβάλλεται...δείματος**, *many circumstances contribute to this fear*, literally, *contribute* (a part) *of this fear*. H. 574 e; G. § 170. In the next line explanatory asyndeton; H. 854.

288. **τὸν δόντα**, *κ. τ. λ.* Medea's own words, as reported to Creon.

293. **δόξα**, *my reputation*, for *σοφία*. — 294. **χρὴ δ' οὔποθ'**: see on 73.

295. **ἐκδιδάσκεσθαι**, *have instructed*, causative middle; H. 689 b; G. § 199, Note 2. — **σοφούς**: predicate adj. of effect, = *ὥστε σοφοὺς εἶναι*: cp. Elec. 376, *διδάσκει δ' ἄνδρα...κακόν*. The thought of the following verses was suggested by the poet's own experience. See Introd. § 1.

296. **χωρὶς...ἀργίας**, *for, aside from the charge of sloth which they have to bear besides*. *ἔχειν ἀργίαν* is said like *κτᾶσθαι ῥᾳθυμίαν*, 217. This idiomatic use of *ἄλλος*, *on the other hand, besides*, is well known. H. 538 e (end). So Ion 161, *ἄλλος...κύκνος*, *a swan besides*.

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304. Interpolated from 808.

308. **ὥστε...ἔξαμ.** depends on ὧδ' ἔχει μοι.

314, 315. **καὶ γάρ** has not its usual force here, but *καί* = *καίπερ* and goes with *ἠδικημένοι*. — **ἠδικημένοι**: when a woman speaks of herself in the plural, she uses masculine, not feminine forms; H. 518 d. — **κρεισσόνων**: H. 581 end; G. § 175, 2.

316, 317. **εἴσω φρενῶν** with *βουλεύῃς*. — **βουλεύῃς**, lest you *are devising*. In strictness, the pres. subj. in such cases refers not to a present act, but the future disclosure of a present act ('lest it may turn out that you are now plotting'), so that the rule (GMT. §§ 12 and 20) that the subjunctive in final and object clauses refers to the future, still holds good. The Mss. here have *βουλεύσῃς*, which could be retained only by translating, 'lest you may (prove to) have plotted.' This use of aor. subj. is Homeric (Il. α 555, κ 97), but I know of no Attic example. The correction is Elmsley's.

319, 320. **ὡς δ' αὔτως**, *and just so*. This adverb is often written *αὕτως*, but wrongly. It comes from *αὐτός*, with changed accent, not from *οὗτος*. *ὡς αὔτως* (*ὡσαύτως*) is simply the ablative of *ὁ αὐτός*. — **φυλάσσειν**, *to keep watch of*, not quite the same as *φυλάσσεσθαι*.

322. **ἄραρε**: perf. of *ἀραρίσκω*. Do not confuse this perf. *ἄρᾱρα* with the 2d aor. *ἄρᾰρον*, *ἤρᾰρον*. The former is intrans., the latter transitive.

324. **πρός σε γονάτων**, sc. *ἱκετεύω*. In adjurations, *σε* is commonly placed between *πρός* and its genitive (so *per te deos oro*), and often the verb which governs it is left out. Cp. Alc. 275, *μὴ πρός σε θεῶν τλῇς με προδοῦναι*. H. 885. On *γονάτων* see note on 709. Medea clings to Creon in the attitude of a suppliant here and again 336.

329. (Well do you speak of country) *for to me at least 't is far the most precious thing I have, save only my children*. Meaning that the safety of both requires Medea's banishment. — **ἔμοιγε** in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331. *That, I fancy, is just as circumstances come about.* **ὅπως** is here a simple relative, and so takes *ἄν*; GMT. § 62. — **καί** emphasizes *τύχαι* ('circumstances *too* influence the matter').

334. (Your troubles forsooth!) *'T is I who am in trouble, and in trouble enough, too.* For the two meanings of the perf. *κέχρημαι* see lexicon, and cp. 347. The last part of this verse is added simply for fulness, according to the idiom of confirming a statement by denying its opposite, as *λυπρὸν θέαμα κοὐ φίλον*, Tro. 1157. Others explain, 'I have no need of other troubles, and so cannot relieve you of yours,' in answer to the words *ἀπάλλαξον πόνων*, as if Creon had asked her to take his troubles on her own shoulders. This involves a sort of grim witticism, and seems rather trifling.

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336. **ἀλλά,** *nay rather.* Cp. Hel. 939, *μὴ δῆτα, παρθέν', ἀλλά σ' ἱκετεύω τόδε.*

338. **τοῦτο** : *τὸ μὴ φεύγειν.*

341–343. **φροντίδ',** accus., not dative.—**ᾗ,** *qua; in what direction* and so *whither.* —**ἀφορμήν,** *resources, means,* properly a *starting-point.* The meaning, *place of safety* (Lidd. & Scott), is wrong. —**οὐδὲν προτιμᾷ,** *does not at all care* or *think it worth while.*

346. **εἰ φευξούμεθα** : GMT. § 56.

349. The perf. **διέφθορα** is always transitive (= *διέφθαρκα*) in Attic poets.

350. **ἐξαμαρτάνων**: see on *ἠδικημένη*, 26.

356. **δράσαις,** the best Mss., which without *ἄν* is, of course, a solecism. Others *δράσεις.* But these two verses are in all likelihood interpolated; the words *λέλεκται...ὅδε* mark the end of the speech. Creon here departs.

358. **μελέα...ἀχέων**: see on 96.

359 flg. I give with Kirchhoff the reading of the best Mss. Take **τίνα** with *σωτῆρα; what savior through hospitality...?* **δόμον** and **χθόνα** are appositives. **πρὸς ξενίαν** adverbially, like *πρὸς βίαν, πρὸς φιλίαν,* strictly *conformably to,* or *in the way of hospitality;* with *σωτῆρα* as with a verb ('whom to save you in hosp.'), cp. on 479. It must be confessed, however, that this is hard, and that probably *ἐξευρήσεις* is to be bracketed with Weckl., *τίνα* then going with *ξενίαν.* The easier reading *προξενίαν* rests on slender authority.

361. **κλύδωνα κακῶν**: a frequent metaphor; Suppl. 824, H. F. 1087, Hipp. 822, Aesch. Pers. 599.

365. **ἀλλ' οὔτι...πω,** *but things are not yet come to that pass, don't think it.* That **πω** belongs not with *μὴ δοκεῖτε,* but the preceding, is seen from Arist. Eq. 843, Aesch. Prom. 511, where the same idiom occurs. The confused order here heightens the intensity.

367. **τοῖσι κηδεύσασιν**: Creon is meant.

370. **οὐδέ—οὐδέ,** *not even—nor.* —**χεροῖν,** dative, *with my hands.* If genitive, the sing. *χερός* would have been used. See note on 709.

372, 373. **ἑλεῖν,** *thwart.* —**ἀφῆκεν,** *has left* me *free* to remain. *ἀφίημι* is not often so used with infinitive (except it be of a verb of motion, Soph. Phil. 1349), but Plat. Legg. 7, 806 c, *τὸ θῆλυ...ἀφιέντα τρυφᾶν*; and ibid. 2, 657 e.

382. **ὑπερβαίνουσα,** said of passing the threshold, here in *entering* (so *ὑπερβαλὼν πύλας,* Alc. 829), but Ion 514, in *coming out.*

384, 385. **κράτιστα**: H. 518 a. —**τὴν εὐθεῖαν** (*ὁδόν*), adverbial. —**πεφ. σοφαί,** namely, *we women,* the sex in general. Elmsley conjectured *σοφοί,* so as to mean Medea herself: see on 314. But poison was a recognized woman's weapon; see Ion 616, 845, and frag. 467.

386. **καὶ δὴ τεθνᾶσι,** *suppose now they are dead.* Cp. 1107.

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389. **πύργος**: metaphorical.

391. *But if a fate devoid of all resource decree my exile.*

393. **τόλμης τὸ κάρτερον**, *the height of daring.*

396. Medea has an image of Hecate, patroness of witchcraft, in her house. Such private shrines, Ἑκάταια, were common at Athens.

398 flg. The γάμοι will be bitter to bride and bridegroom, the κῆδος and φυγαί to Creon.

400. **μηδέν** is, of course, adverbial. Cp. Soph. El. 716, φείδοντο κέντρων οὐδέν, also Aj. 115, Eur. Hec. 1044, H. F. 1400.

404. **τοῖς Σισυφείοις**, κ. τ. λ.: *from the Sisypheans and from Jason's bride.* The dative with ὀφλισκάνω denotes the person *from whom* or *in whose mind* anything is incurred. Σισύφειοι is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was κέρδιστος ἀνδρῶν (Il. ϛ 153), and otherwise in ill repute. Creon especially is meant. *Wedlock* is put for the *bride*, as Andr. 103. (Others, joining Σ. and γάμ., explain '*from the marriage of Sisyphus's descendant and Jason*,' as dat. of cause, I suppose. But the second τοῖς forbids this; moreover, the context requires dat. of the *person* whose laughter is feared. Probably, however, we should read τοῖσδ' for τοῖς τ': 'from this Sisyphean bride of Jason's.')

405. **πατρός**: Aeetes, son of Helios. Od. κ 138, ἄμφω (Aeetes and Circe) δ' ἐκγεγάτην φαεσιμβρότου Ἠελίοιο.

406. **ἐπίστασαι**: referring back to 400. — **πρὸς δὲ καὶ πεφ. γυναῖκες**, *and, besides, we* (I and the rest of my sex) *are women.*

410. Medea remains on the stage during the choral song, the burden of which is: (1) The infidelity of men; men will, the chorus says, henceforth have that name for faithlessness which hitherto has been borne by women. (2) The forlorn condition of Medea. — **ἄνω ποταμῶν**, κ. τ. λ.: "Rivers flowing backward" was a proverbial expression for whatever happens contrary to the ordinary course of things. — **ἱερῶν**: all rivers are sacred.

413 flg. **ἀνδράσι μέν** is answered by τὰν δ' ἐμάν, not θεῶν δέ. The first δέ is only continuative, or at most but slightly adversative. Just so 263 flg. It is a question whether we ought to read τε in such cases. — **θεῶν πίστις**, *faith plighted in the sight of the gods.* (Paley.) — **τὰν δ'...φᾶμαι**, *report will bring about a change to my* (that is *ours*, *women's*) *life, so that it shall have a good reputation.*

421 flg. **μοῦσαι παλ. ἀοιδᾶν**, *the strains of ancient lays.* — **ὑμνεῦσαι** = ὑμνοῦσαι. This kind of contraction is rare in tragedy: Hipp. 167 ἀΰτευν, Iph. A. 789 μυθεῦσαι. ὑμνεῖν has a bad sense here, as not unfrequently. Eurip. was thinking of passages in Homer and Hesiod, but especially of the iambi of Archilochus.

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424 flg. **οὐ γάρ,** κ. τ. λ.: the sense is, 'we women have not the poetic gift, or we might ourselves sing a song in answer to men.' γάρ is used in anticipation of the following sentence, the idea being, '*for* a song might easily be sung, though I cannot myself sing it.' — **ἀντάχησ' ἄν,** *would* (proceed to) *sing*. See on 1351. — **ὕμνησε θέσπιν ἀοιδάν**: Homeric; Odyss. θ 498.

428 flg. **μακρὸς δ' αἰών,** κ. τ. λ.: *a long life* (the experience of a long life) *has* (i. e. can furnish) *much to say about...*, etc. — **μέν—τε**: see on 125. — **μοῖραν,** *mutual relations,* properly *part* or *share* in life in relation to one another.

431 flg. **πατρῴος** shortens the penult often in Eurip., only, however, in lyrical passages or anapaests. Many critics distrust the Mss. and would restore πάτριος everywhere. — **ὁρίσασα,** *parting, passing between.* (Others, *passing the limits of,* as in Aesch. Suppl. 544, γαῖαν ὁρίζει, but this sense seems natural only with γαῖαν, πόλιν, and the like.)

436. **κοίτας λέκτρον**: a common pleonasm; Hipp. 154, κοίτα λεχέων, Iph. T. 857, κλισία λέκτρων, Alc. 925, H. F. 798, Soph. Ant. 425, Aesch. Pers. 543.

439. **χάρις,** *reverence.*

442 flg. **μεθορμίσασθαι,** as 258. — **πάρα** = πάρεισιν. — **τῶν δὲ...ἐπανέστα,** *but another princess, more potent* (to charm) *than that couch* of thine, *has risen up against thy household.* — **οὔτε—δέ** instead of οὔτε—τε, by a slight anacoluthon; cp. H. 855 b: so Soph. Trach. 1151, οὔτε μήτηρ... παίδων δέ, and elsewhere.

446. **οὐ νῦν,** κ. τ. λ.: cp. 292.

451, 452. **κἀμοὶ μὲν,** κ. τ. λ.: *for myself indeed I care not; go on forever,* if you choose, *saying that...*, etc. — **Ἰάσων** outside its clause, yet retained in the nomin.; cp. Bacch. 173, ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι ζητεῖ νιν.

453, 454. **τυράννους,** *the royal family.* — **πᾶν κέρδος,** *clear gain.* — **φυγῇ,** *with exile* only, and not rather with death.

456. **ἀφῄρουν**: impf. of attempted action.

459, 460. **κἀκ τῶνδε,** *even after this.* — **τὸ σὸν δὲ προσκ.** in opposition to **ἀπειρηκώς**: *not having failed my friends, but,* on the contrary, *providing for thy interests.* ἀπειπεῖν (ἀπαγορεύω, ἀπαυδῶ) is construed with the dative in two ways. (1) Dat. of disadv.; *flag,* or *give out in serving;* as ἀπαυδᾶν φίλοις, *deesse amicis,* Andr. 87; and in this place. (2) Dat. of cause; *sink under, give out in;* so ἀπειπεῖν κακοῖς, ἄλγει, πόνοις, Or. 91, Hec. 942, Alc. 487. In both these cases the verb has its meaning of *tire, flag.* Quite distinct is (3) its use with accus., meaning *renounce, disown;* ἀπειπ. πόνους, ἑστίαν, Suppl. 343, H. F. 1354, Alc. 737; and, furthermore, (4) the meaning *forbid.*

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463. **καὶ γὰρ εἰ**, *for even if;* καί going with εἰ, and γάρ referring to ἥκω above, the intermediate sentence being parenthetic.

465 flg. **τοῦτο γάρ, κ. τ. λ.**: *for this* (the term παγκάκιστε) *is the bitterest reproach for thy unmanliness which I can utter in language* (γλώσσῃ), though I feel yet deeper scorn in my heart.

468. Interpolated from 1324.

469. **θράσος** in a good sense, = θάρσος.

474. **κακῶς** goes with κλύων as well as λέξασα. The student will remember that κακῶς κλύειν (ἀκούειν) is passive of κακῶς λέγειν.

476. A noteworthy example of Euripidean *sigmatism*, a trait ridiculed by the comic poets. Cp. 380, 404, 1217, and for other alliterations 323, 340.

479. **ζεύγλαισι**: dative of means with ἐπιστάτην as if with a verb (ἐπιστατοῦντα). — **θανάσ. γύην**: see Introd. § 11.

482. **κτείνασα**: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, **ἀπέκτεινα**. H. 686. — **ἀνέσχον, κ. τ. λ.**: *held up for you a torch of safety.* (Wecklein, however: *rose on you as a guiding star.*)

485. **πρόθυμος μᾶλλον** = προθυμοτέρα. For the second comparative **σοφωτέρα** see H. 660 b.

490, 491. Childlessness of a wife was held to justify her divorce and the taking of another. — **συγγνωστά**: see on κράτιστα, 384. The best Mss. συγγνωστὸν ἦν, which some defend on the principle of χρῆν, εἰκὸς ἦν, etc. (GMT. § 49, 2, N. 3). But these imperfects are regularly used without ἄν only when the necessity or propriety is *not met by the facts.* In the present case συγγνωστὸν ἦν would mean, 'you would be justified in doing what you are now *not doing,*' but συγγνώστ' ἂν ἦν, 'you would be justified in doing what you are now *not justified in doing.*' Of course, the latter is the meaning here. Infractions of this usage are found, it is true, but they are rare. Moreover, συγγνώστ' ἂν ἦν is certain Elec. 1026 in an exactly similar passage.

493, 494. **ἢ—ἤ** in indirect disjunctive questions, after Homeric fashion, occurs in a few passages of the tragic poets. Many discredit it, and substitute εἰ—ἤ. — **θεσμά**: heterogeneous plural of θεσμός, only here and Soph. frag. 90.

497. **τῶνδε γονάτων**: genitive instead of nominat., because the speaker has ἐλαμβάνου in her mind. — **κεχρώσμεθα** refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500. **δοκοῦσα μέν τι......ὅμως δέ**, *expecting what good office from you, forsooth?* (None, of course.) *Still I will do it.*

503. **οὓς...καὶ πάτραν**: cp. 163. — **ἀφικόμην**, *came hither.*

506 flg. **οἱ οἴκοθεν φίλοι** are *kindred,* friends by natural relationship. Cp. Andr. 979, τύχαις ταῖς οἴκοθεν, *domestic calamities;* Pind. Pyth. 8. 72,

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τὸ οἴκοθεν, *his family ties;* Troad. 963, τὰ οἴκοθεν κεῖνα, *those natural endowments;* Troad. 648, 371. — **οὓς δέ,** Pelias's family. — **οὐκ ἐχρῆν,** not *ought not,* but *had no need, no motive.*

509. **πολλαῖς μακαρίαν,** *happy in the view of* (H. 601 end) *many women,* i. e. envied by them. Said with bitter irony, in remembrance of former promises of Jason.

512. **εἰ—γε** as 88.

515. **ᾗ τε** = καὶ ἐμὲ ᾗ.

516 flg. **ὅς:** ἂν is omitted; GMT. § 63, 1. (b). — **τεκμήρια:** the touchstone, βάσανος, is meant. The same sentiment, Hipp. 925.

523. This verse is borrowed from Aesch. Theb. 62. — **ὥστε** = ὥσπερ, not rare in tragedy, see 1200, 1213.

524. **ἄκροισι λαίφους κρασπέδοις,** i. e. with furled sails. Medea's **γλωσσαλγία** is likened to a sudden gale.

526. **καί** emphasizes, not λίαν merely, but the whole clause: *since, moreover* (besides reviling me), *you exaggerate the favors* you have done me. Cp. Soph. Phil. 380, O. T. 412.

529. **ἐπίφθονος** for Jason, because apparently boastful. The sense: 'You have intelligence enough to understand, though it is invidious for me to relate, that it was Love that,' etc. The antithesis (**μέν—ἀλλά**) is between νοῦς and λόγος.

532. **ἀλλ' οὐκ,** κ. τ. λ.: *but I will not undertake to settle the point with over-nicety;* the question, that is, to whom he owes his safety.

533 flg. **γὰρ οὖν,** *for really.* — **τῆς ἐμῆς σωτηρίας,** *in return for saving me,* genit. of price with λαμβάνω (Orest. 502), as if it were ἀντιλαμβάνω.

538. **μὴ πρὸς ἰσχύος χάριν,** *without giving way to violence, without allowing violence its sway.* Cp. H. F. 779, ἀνομίᾳ χάριν διδούς.

542 flg. **χρυσός** and **ὑμνῆσαι** are parallel. — **γένοιτο:** GMT. § 34, 1 (a).

546. **ἅμιλλαν,** κ. τ. λ. The same words Suppl. 428.

548 flg. **γεγώς:** supplem. partic. — **σώφρων,** *chaste, virtuous;* the opposite of ἀκρατής, *incontinent, lustful.* His proof of σοφία, 551 flg., of σωφροσύνη, 555 flg., of φιλία, 559 flg. — **ἔχ' ἥσυχος:** Medea had made a gesture of impatience.

554. **ἢ παῖδα γῆμαι:** added after τοῦδε as explanatory of it. So Heracl. 298.

555. **ᾗ σὺ κνίζῃ,** *the thing at which you are nettled.*

557. **ἅμιλλαν πολύτεκνον** = ἅμιλλαν πολυτεκνίας. A compound adjective used for the genit. of its derivative abstract substantive; a favorite Euripidean figure. So ἅμιλλα φιλόπλουτος, ἔρις ἀβρόπλουτος, ξενόφονοι τιμαί, εὔτεκνοι χρησμοί (I. T. 412, 1148, 776, Ion 423): see also 1010.

560. **γιγνώσκων:** parallel to ἐχθαίρων, πεπλ., ἔχων above.

564. **εἰς ταὐτό,** *on the same footing,* making no distinction, that is, be-

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tween them and Medea's children; by this the latter would gain in consideration; cp. 596. — In the next line, Elmsley's conjecture, *εὐδαιμονοῖμεν*, certainly improves the sense.

565, 566. **τί δεῖ**; implies *οὐδὲν δεῖ*, hence *τε—τε*. — **παίδων**: i. e. 'any *more* children.' — **λύει** (sc. *τέλη*) = *λυσιτελεῖ*, as below 1112, 1362, and frequently in tragedy.

573 flg. The same sentiment again, Hipp. 616 flg., at greater length. — **χρῆν**: imperf. of unfulfilled necessity; GMT. § 49, 2, Note 3; G. § 222, N. 2; H. 703. — **γάρ**, *the fact is.* It may, like that in 122, be explained by assuming an ellipsis: 'Things are not as they ought to be, *for*...' But it must be borne in mind that *γάρ* does not always mean *for*, and is not always a causal particle. Its original force (*γε* + *ἄρ*) must have been intensive and consecutive, something like *surely then*, and the recognition of this accounts for many uses of *γάρ* which otherwise can only be laboriously explained. So particularly the *γάρ* of wishes, not only in the formula *εἰ γάρ*, but by itself (*κακῶς γὰρ ἐξόλοιο* Cycl. 261; Orest. 1147; Hipp. 640), which might be roughly rendered *would then indeed.* And so it may be taken here, as *χρῆν* is nearly the same as *ὤφελον*. On this matter consult Klotz ad Devar. p. 231 flg., Bäumlein's Untersuch. üb. d. gr. Partikeln, p. 68 flg.; Kühner's Ausf. Gramm. II. p. 724. — **οὐκ εἶναι**: see on 73. — This speech of Jason's, 522-575, is just equal in length to Medea's, 465-519, each having 53 verses, excluding, of course, 468. This correspondence is common in the argumentative parts of Eurip. plays.

577. **παρὰ γνώμην**, *contrary to your mind* or *wishes.*

580. **ἐμοί**, *to my mind:* see on 404.

582 flg. **γλώσσῃ** with *περιστελεῖν*. — **αὐχῶν**, *presumptuously fancying.* — **οὐκ ἄγαν σοφός**: Cp. Hec. 1192, where it is said that such men are *σοφοί*, but not *διὰ τέλους σοφοί*.

584 flg. **ὡς καὶ σύ**, *κ. τ. λ.* There is a slight turn in this sentence, from an assertion to a prohibition: *As for instance you — had best not undertake to be*, etc.; the full thought being, 'as, for example, you are a person of this sort, but beware of attempting your sophistries with me.' For *ὡς καὶ σύ* cp. Andr. 703; Hipp. 651. — **ἐκτενεῖ**: a wrestler's phrase.

588. **τῷδε λόγῳ**: *this argument* in favor of my marrying the princess.

591 flg. The thought is abridged; it is in full: *It was not that* (fear of my anger) *that restrained you* (from telling me) *but* the consciousness that your real motive in deserting me was a different one, namely that *your marriage with a foreigner was likely to prove not reputable for your old age;* i. e. if continued through life.

594, 595. **γῆμαι**: infin. after *οἶδα* instead of participle. This occurs only with *ἴσθι*, chiefly after the phrase *εὖ τόδ' ἴσθι*, seldom elsewhere (Soph. Ant. 473, Phil. 1329). — **λέκτρα βασιλέων**, *the royal bride.* *βασιλέων* is

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generalizing plural; *of a royal personage, of royalty.* The Ms. reading λ. *βασιλέως* could only mean *a king's wife.* The correction is Elmsley's. — **θέλων**: as if *ἔγημα* had preceded.

598, 599. *Let me not have prosperity which shall be galling, nor wealth which shall vex my soul;* such as that must be which Jason claims to have provided for her. — **κνίζοι**: GMT. § 64, 1.

600. **οἶσθ' ὡς...φανεῖ**; equivalent to *οἶσθ' ὡς μετευξαμένη σοφωτέρα φανεῖ*; since *μετεύξει* is in thought subordinate to *φανεῖ.*

606. **γαμοῦσα,** *by taking another wife,* as you did?

608. **ἀραία,** *a curse, curse-bringing.* A dark threat. *ἀραῖος* has this sense Hipp. 1415, Iph. T. 778, and elsewhere.

609. **ὡς** with future indic. at the beginning of a speech, expressive of firm resolution; an Euripidean idiom. Sometimes, as here, in opposition to the preceding, sometimes in vehement assent. Usually explained (*ἴσθι*) *ὡς*, but perhaps rather the *ὡς* is causal: 'It is useless to talk, *for*—'; 'Have no fear about that, *for*—.'—**κρινοῦμαι,** *litigabo.* — **τῶνδε**: H. 577, Rem. c; G. § 173, 1, note.

613. **σύμβολα**: in contracting *ξενία*, guest and host broke a small bone (*ἀστράγαλος*), and retained each a half, to be used thereafter as a credential either by themselves or others whom they might send; an interesting usage of the heroic age.

617. **δίδου,** *offer;* GMT. § 11, N. 2; H. 702 end.

619. **ἀλλ' οὖν**: *well, at any rate.*

624. **δωμάτων ἐξώπιος**: an expression peculiar to Eurip. (Alc. 546, Suppl. 1038), and ridiculed by Aristophanes, Thesm. 881.

625, 626. **σὺν θεῷ δ' εἰρήσεται,** *with leave of Heaven be it said;* a formula to avoid the appearance of presumption and consequent divine displeasure. — **ἀρνεῖσθαι,** *will be fain to disown.*

627 flg. Jason having departed, the chorus (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless. Medea remains upon the stage. — **ὑπὲρ—ἄγαν,** *plus nimio;* as it were, '*in over-excess.*' Sometimes joined *ὑπεράγαν.*

629 flg. **παρέδωκαν**: gnomic aorist. The plural of aor. in -*κα*, Heracl. 319; Ion, 1200; H. F. 590; Or. 1166, 1641. — **ἀνδράσιν** = *ἀνθρώποις,* as 675. — **ἅλις,** (just *enough* and no more) *in moderation,* as Alc. 907. — **ἔλθοι**: GMT. § 54, 2, (a).

633 flg. **χρυσέων**: *χρύσεος* has *ῠ* often in lyric passages, a license borrowed from the lyric poets. Pindar has even *χρῠσός* once. — **ἱμέρῳ χρ.**: as with a poison. — **οἰστόν**: obj. of *ἐφείης.* Aphrodite appears here armed with Eros' bow.

635. **στέργοι,** *lovingly watch over,* as a parent over children.

639 flg. **θυμὸν ἐκπλήξασα**: see on 8. — **ἀπτολέμους,** *κ. τ. λ., but favor-*

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ing peaceful unions may she with keen judgment regulate the conjugal relations of women.

647. **οἰκτρότατον ἀχέων,** *pitiable from its woes;* ἀχέων genit. of cause, as with οἰκτείρω. Cp. μοίρας εὐδαίμονες, Iph. T. 1491.

648 flg. **θανάτῳ......ἐξανύσασα:** *rather* (than live an exile) *may I perish by death, whenever I have come to that day.* This is, I think, the best understanding of this perplexing sentence. ἐξανύω, ἀνύω often mean *reach, arrive at,* usually, it is true, with accus. of *place;* but Tro. 595, ζυγὰ δ' ἤνυσε δούλια, very much as here. (Others render *having ended this life;* but ἡμέρα in this sense must have an adjective with it. Hermann's explanation, *moriar potius quam hunc diem exegerim,* according to which ἐξανύσασα stands for πρὶν ἐξανύσαι, is untenable.)

654. **μῦθον:** obj. of ἔχω.—**φράσασθαι,** *to receive into my mind, to recognize the truth of.*

659. **ἀχάριστος ὄλοιτο,** *may he perish gracelessly* or *dismally;* without having any χάρις, *grace* or *favor,* shown him. Jason, the author of all this unhappiness, occurs suddenly to mind. — **ὅτῳ πάρεστιν,** *who can find it in his heart.* — **καθαράν** (unless indeed καθαρᾶν) poetically joined to κλῇδα instead of φρενῶν: *undoing the bolt of a guileless heart,* disclosing frankly one's real character. — **ἀνοίξαντα** after ὅτῳ, justified by the infin. τιμᾶν. — **ἐμοὶ μέν:** opposition to others (ἄλλοις δέ) is implied.

663. Aegeus enters from the right, as coming from the harbor (682).

668. **ὀμφαλὸν γῆς:** a white stone in the nave of the Delphic temple was believed to mark the centre of the earth.

669. **ὅπως γένοιτο:** indirect for πῶς γένηται; GMT. § 88, N. 1.

675. **κατ' ἄνδρα:** H. 660 c. — **συμβαλεῖν:** epexegetical infin.; 'words too wise for a man in respect of understanding them'; that is, *too wise for a man to understand.* Notice **ἄνδρα** = ἄνθρωπον.

676. **μέν** (without δέ) is not unfrequent in questions. Cp. 1129.

677. **ἐπεί τοι καί:** this formula means *especially as.*

679. The scholiast gives as the current form of the oracle: —

> ἀσκοῦ τὸν προύχοντα πόδα, μέγα φέρτατε λαῶν,
> μὴ λύσῃς πρὶν γουνὸν Ἀθηναίων ἀφικέσθαι·

(so, with slight variations, Plutarch and Apollodorus), and explains its meaning thus: ἀσκοῦ οὖν τῆς γαστρός, πόδα δὲ τὸ μόριον, παρόσον ὡς ὁ ποδεὼν τοῦ ἀσκοῦ προέχει· λέγει οὖν ὅτι ἔχρησέ μοι μὴ συνελθεῖν ἑτέρᾳ (ἑταίρᾳ, Elmsl.) πρὶν ἐπιβῆναι τῆς πατρίδος. Medea attempts no solution of the mystery.

682. **ὡς τί χρῄζων:** GMT. § 109, Note 4, (a). Exactly, *under the feeling of what need?* ὡς is not quite meaningless.

684. **ὡς λέγουσι** refers to εὐσεβέστατος. Of Pelops' other sons, Atreus and Thyestes at least were not εὐσεβεῖς at all.

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688. Medea turns away as if to end the interview abruptly. Aegeus' attention is thus drawn to her sorrowful appearance.

689. **ὧδε,** *thus:* see on 50.

690. *Aegeus, I have,* etc.

694. **ἐφ' ἡμῖν,** not simply *besides me,* but *superseding me, in authority over me.* *γαμεῖν ἐπί τινι* or *ἐπιγαμεῖν τινι* is used of taking a second wife 'over the head,' as we might say, of some one, either the first wife or the children. Alc. 305, 372, Orest. 589, Herod. IV. 154.

695. **ἦ που,** if right, must mean, *Is it possible that—?* (*Really in any way—?*) But it is not elsewhere used in questions implying surprise or incredulity as to a statement already made, but in those containing a suggestion of the speaker's, which he brings forward with more or less hesitation. Cp. 1308. Accordingly the conjecture *μή που* (Weil) has much in its favor.

696. **πρὸ τοῦ:** H. 525 d; G. 143, 2.

698. **μέγαν γ' ἔρωτα,** namely, *ἐρασθείς.* The sense: 'Yes, 't is a new passion, and a mighty one, that made him desert me. Inconstancy is his nature.' She next explains that this passion is ambition for rank.

699. **ἴτω** = *ἐάσθω.* 'Never mind him.' Soph. O. T. 669, *ὁ δ' οὖν ἴτω.*

703. **ἦν:** GMT. § 11, Note 6.

707. **ἐπῄνεσα:** see on 223.

708. **λόγῳ μὲν οὐχί, κ. τ. λ.:** *he pretends not to, but he is willing to be patient under the affliction.* This last with irony, as it were Jason's own hypocritical language. She means that he is secretly glad of it. So understood, the vulgate, which has caused some perplexity, seems to give good sense.

709. Suppliants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.

715. **ὄλβιος θάνοις:** that is, 'may you live happy till your death.'

717. **δέ,** as often, where *γάρ* would have been in place.

720. **θεῶν:** the gods are the guardians of suppliants; Medea, in saying *ἱκεσία γίγνομαι* (710), had put herself under their protection.

722. **φροῦδός εἰμι,** *am helpless, undone, have utterly failed.* Cp. Heracl. 703. (Others, *am eager;* but there is no example of such a use of *φροῦδος.*)

724. **πειράσομαι—δίκαιος ὤν,** *shall be justified in trying.* According to Greek views of the *jus gentium* it would be right for Aegeus to protect Medea if she fled of herself to him as a suppliant, but not to take her himself out of another's dominions.

725–728. These four lines seem to be a paraphrase of 723, 724, 729, 730, repeating a part of the thought in a diluted form. They seem to have been written as a substitute for them, by some one who thought the original expression obscure. Hence I have followed Kirchhoff in bracketing them.

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Nauck rejects 723, 724, and 729, and places 730 after 726. — **οὔ σε μὴ μεθῶ**: GMT. § 89, 1; H. 845. — **τινι**: dativus commodi.

729. **ἀπαλλάσσου πόδα**: *πόδα* (or *κῶλον*, etc.) is often joined, for greater vividness, to intransitive verbs of motion (*βαίνειν*, *περᾶν*, *ἐπᾴσσειν*, etc.) as a kind of cognate accusative (as it were, *walk a footstep*); especially common in Eurip.; Alc. 1153, Elec. 94, 1173, Hec. 53, 1071.

735 flg. Join **τούτοις ἄγουσιν ἐκ γαίας ἐμέ**, *at the bidding of these, should they attempt to carry me off out of the country.* *ἐμέ* cannot depend on *μεθεῖο*, which would require a genit. The Mss. have *μεθεῖς*, which, if right, would be for *μεθείης*, a solitary instance of its kind; this shorter form (*μεθεῖμεν*, etc.) is common enough in plural, but not in singular. *ἄγω* of forcible abduction.

737 flg. are badly garbled in the Mss., which give *ἐνώμοτος...κἀπικηρυκεύμασι οὐκ ἂν πίθοιο*: this makes the passage merely a repetition of the first part of the sentence. But plainly **λόγοις δέ** stands in opposition to **ὁρκίοισι μέν**, and the meaning must have been, 'but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies' demands.' A single hint of the original text, *κἀπικηρυκεύματα*, is furnished by a scholium. I have written the passage, nearly with Nauck, so as to give the needed sense, without feeling at all sure that the words are Euripides'. — **φίλος**: namely of my enemies.

739. **τἀμά**: nearly equivalent to *ἐγώ*. Cp. Andr. 235.

741. **ἔλεξας** = *ἔδειξας ἐν λόγοις*. (Porson.)

744 flg. Construe **δεικνύναι ἔχοντα**, *to show that I have*: cp. 548. *ἔχοντα* (instead of *ἔχοντι*) agreeing with the omitted subject of the inf.; cp. on *ἀνοίξαντα*, 660. — **τὸ σόν**, *thy interests.* — **ἐξηγοῦ θεούς**, *name* (properly *dictate, go over beforehand*) *the gods* I am to swear by. So *ἔξαρχ' ὅρκον*, Iph. T. 743, *administer the oath.*

747. **συντιθείς**, *together, comprehensively*; **γένος** belongs with *ὄμνυ*. Cp. Hec. 1184; fragm. 658. Verse 748 occurs again, Iph. T. 738.

750. **ἄλλος**, *on the other hand*; Cp. on 296.

753. **ἃ** for *τούτοις ἅ*. It might have been *οἷς*.

754. **πάθοις** = *εὔχει παθεῖν*. Opt. of wishing in a question.

758. **τυχοῦσ' ἃ βούλομαι**: *ἃ* either for *ἐκείνων ἅ*, cp. 753; or like *τοσόνδε* 259. — Aegeus here departs towards the left, as going to foreign parts.

759. **πομπαῖος**: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys: Rhes. 216; Soph. Elec. 1395; Phil. 133; Aesch. Eum. 90; Il. ω, 182.

760 flg. The construction is **πράξειάς τε** (*ἐκεῖνα*) **ὧν ἐπίνοιαν κατέχων σπεύδεις** (*αὐτά*). "Idem est *ἐπίνοιαν κατέχων* quod *ἐπιθυμίαν ἔχων*." (Elmsley.) Cp. *πόθον κατέχων*, Phoen. 330.

763. **δεδόκηται**: the dramatists use the tenses *δοκήσω*, etc., freely, especially in choral passages.

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766. **εἰς ὁδὸν βεβήκαμεν**: that is, we are no longer wandering at random, see our course clearly before us.

768 flg. **ᾗ**, *where ; καθ' ὃ μέρος.* Schol. In the very matter, she means, which perplexed her most; see 386 flg. — **ἐκάμνομεν**: as a ship in distress: cp. Aesch. Theb. 210. — **λιμήν**: so Andr. 891 Orestes is called a *haven.*

770 flg. **πρυμνήτην κάλων**: the ancients moored their ships with the stern towards the shore. — **μολόντες**: see on 314. — **ἄστυ**, the lower town; **πόλισμα**, the acropolis.

773. **δέχου**, *expect.*

778, 779. These two verses come in very awkwardly after 777. They were plainly written as a substitute for it, not to follow it.

781. **λιποῦσ' ἄν**, Wecklein after Elmsley; the Mss. *λιποῦσα.* The participle represents the optative. — The next line is suspected by many; cp. 1060.

785. **μὴ φεύγειν** depends on the idea of entreaty implied in *δῶρα φέροντας.* Cp. Suppl. 285, *γούνασιν...πίτνω...τάφον ἐξανύσασθαι,* and Heracl. 345. This verse (lacking in a good Ms.) is also suspected.

790 flg. **ἀπαλλάσσω**, *dismiss.* — **ᾤμωξα**: aor. as 223. Medea has now given up her former plan (375) of causing Jason's death. The idea which has all along been dimly present to her mind has now taken definite shape; she will take a more exquisite revenge by killing his children with his new wife, leaving him childless and without prospect of issue, to pass an old age of regret and remorse. — **τοὐντεῦθεν** : cp. on *τοὐνθένδε,* 1167.

795. **φόνον φεύγουσα**: the place of the murder was accursed for the murderer; he was obliged to flee and seek expiatory rites (*καθάρσια, ἅγνισμα*) at the hands of some one at a distance, to be freed from blood-guiltiness (*μίασμα, αἷμα*).

798. The thought suddenly strikes her that her life must be rendered miserable by such a deed, but she dismisses it with *Never mind; what profits me my life* in any case? **ἴτω**: a formula of indifference or defiant resolution; cp. 819; Heracl. 455; Orest. 794; cp. also 699.

802. **σὺν θεῷ**, *with Heaven's help;* cp. 625.

814 flg. **οὐκ ἔστιν**, *it cannot be.* — **πάσχουσαν** after *σοί*: see on 660.

819. **οὑν** (i. e. *οἱ ἐν*) **μέσῳ**, *intervening;* 'all that you can say *meanwhile.*' Cp. Hel. 630; Or. 16; H. F. 94. (Or perhaps *between us;* 'the present discussion'; cp. Hel. 944; Elec. 797.)

820 flg. Addressed to the nurse, who has come out from the house. — **πιστά**, *confidential matters.* — **δεσπόταις**, the generalizing plural; she means herself. — **γυνή τ' ἔφυς**: so as to sympathize with another woman.

824 flg. The first strophe and antistrophe celebrate the praises of Athens. After this apparent digression, the chorus returns to the matter in hand

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with the thought, 'How can such a place harbor a criminal such as you will be,' and appeals again to Medea to desist from her design.

825 flg. **θεῶν παῖδες**: Erechtheus (or Erichthonius) was a son of Hephaestus and Gaea. — **ἀπορθήτου**: so that the autochthonic race have always remained in possession. — The **σοφία** is thought of as a natural product of the country. — **λαμπροτάτου**: the clear air of Attica was famous, and was thought to impart vivacity and grace.

834. **Ἁρμονίαν** must be subject to *φυτεῦσαι*, not object, for nine Muses could not bear one daughter. That the Muses were born in Attica, and that Harmonia was their mother, seems to be an invention of Euripides. Hesiod makes them daughters of Zeus and Mnemosyne, born in Pieria near Olympus.

835 flg. The text is in disorder. As it stands, the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is perhaps endurable, but hardly the double accus. with *καταπνεῦσαι* (either *χώρας* or *μετρίαις* [*αὔραις*] would be required); moreover, we have (after rejecting *αὔρας*, impossible for metrical reasons) a gap of seven syllables, best placed with Kirchhoff after *χώραν*, ⏑ — — — ⏑ ⏑ —. The lost words contained some equivalent to *αὔρας*.

844 flg. Loves which are the companions of wisdom are chaste and temperate loves as opposed to sensual passion, including the *ἔρως ψυχῆς* of the philosophers; see Eur. frag. 342. Such are **παντοίας ἀρετᾶς ξυνεργοί**, that is, join with wisdom in producing every virtue.

846 flg. The order: *πῶς οὖν ἡ πόλις ἱερῶν ποταμῶν ἢ χώρα πόμπιμος φίλων ἕξει σε...*, etc. — **ἱερῶν ποταμῶν**: gen. of characteristic, H. 568. — **φίλων πόμπιμος**, *safely harboring its friends*, affording them a safe refuge. In this sense *πόμπιμος ὁ δαίμων* (the Dodonian Zeus), Phoen. 984. — **τὰν οὐχ ὁσίαν μετ' ἄλλων**, *you the polluted among your fellow-men.*

854. **πάντῃ σ'** Nauck for *πάντες*. The repetition of *σε* is not surprising.

856 flg. **φρενὸς...χειρὶ...καρδίᾳ τε**: a curious enallage; *boldness either of mind or in your hand and heart.* — **τέκνον** (vocative), Nauck. But even thus the text is hardly sound.

861 flg. **ἄδακρυν...φόνου**, *keep tearless the lot of murder*, i. e. 'keep from weeping at the murder you are destined to commit.' The emphasis falls on *ἄδακρυν* = *ὥστε ἄδακρυν εἶναι*. *μοῖρα φόνου* in the same sense, Elec. 1290.

864. **φοινίαν** of the effect; 'stain your hand *red*.'

866 flg. **καὶ γάρ** as at 314. — **οὔτἂν**: *οὔτοι ἄν*.

871. **ὑπεργάζομαι**, a rare word, seems here to have the sense of *ὑπουργέω*.

872. **διὰ λόγων ἀφικόμην**: H. 629 d. See on 1081.

876. **ἡμῖν**, of course, with *συμφορώτατα*. She gives him back his own arguments; see 563, 595; and so in the following sentences.

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879. τί πάσχω; *what am I thinking of? what possesses me* to act as I do? Cp. 1049.

880. παῖδες: referring to 565. — **χθόνα φεύγοντας**: their banishment from Iolcus is meant. — **ἡμᾶς**: Jason and all the family; see 551 – 554.

884. σωφρονεῖν refers to 549.

887. ξυμπεραίνειν and the following infinitives are brought in as if ἦν... μετέχειν had preceded, instead of the impersonal ἦ...μετεῖναι. Hence, too, the accus. κηδεύουσαν. — **παρεστάναι λέχει**: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — **νύμφην, κ. τ. λ.**: construe ἥδεσθαί τε κηδεύουσαν (*tending*) νύμφην σέθεν.

889 flg. ἐσμὲν οἷόν ἐσμεν: a depreciatory expression. Cp. 1011. Said in reference to 573 flg. — **γυναῖκες** is predicate nom., 'in short, we are *women*.' — **κακοῖς**: generalizing plural; *you were not therefore bound to imitate a bad example* like myself. She compliments him on his forbearance at their previous interview. — By **νήπια** she means blind, senseless invective.

892. παριέμεσθα, *I speak you fair, I crave your good-will.* παρίεσθαι is used of one who by concessions and fair words *tries to win over* another. — **φρονεῖν**: infin. of the imperfect; GMT. § 15, 3.

896. διαλλάχθητε τῆς πρ. ἔχθρας, *make peace in renouncing your former enmity.* Since διαλλάσσομαι is strictly *effect a change in my relations*, it can, like any other compound of ἀλλάσσω, take the genitive. — The children, in answer to this summons, appear from the house accompanied by their guardian.

899 flg. οἴμοι...κεκρυμμένων: with admirable art the poet makes Medea's grief overcome her in spite of the part she is acting, so as almost to betray her. Her tears burst forth at sight of the children, and these words escape her almost involuntarily. But, recovering herself, she goes on **ἆρ' ὦ τέκνα, κ. τ. λ.**, so as to lead Jason to understand τὰ κεκρυμμένα of the hidden future, and refer her emotion to natural anxiety for the children's life.

904 flg. χρόνῳ, *at length.* — **τήνδε**, *as you see.*

906 flg. χλωρόν, *fresh.* Like our *green* (wood, fruit, etc.), it is opposed to dry, withered, without reference to color; so, finally, as applied to wine (Cycl. 67) or water (Phoen. 660) it can mean little else than *sparkling.* — **προβαίη μεῖζον** = προβαίη ὥστε μεῖζον εἶναι.

908. ἐκεῖνα, *your former conduct.*

909 flg. ὀργὰς ποιεῖσθαι: periphrasis for ὀργίζεσθαι. — **παρεμπολῶντος** (*αὐτοῦ*): genitive absolute, instead of the dative with πόσει, simply for convenience of the verse. H. 791 d. Cp. Soph. Trach. 803.

912. νικῶσαν = κρείσσω. — **ἀλλὰ τῷ χρόνῳ**, *in time at any rate* (if not at once). For this use of ἀλλά, H. 863 a.

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915. **πολλὴν ἔθηκε προμηθίαν**, *has taken measures of great prudence.* — **σὺν θεοῖς**, as 802.

917. **τὰ πρῶτα** of persons of the highest rank, Or. 1248 and elsewhere.

920. **τέλος**, *period.* Just so Alc. 412, *γήρως τέλος.*

922. **αὕτη** as vocative; H. 680 a; G. § 148, N. 2.

926. *εὖ θέσθαι περί τινος* is not Greek. The right expression (see Iph. T. 1003) is *εὖ θέσθαι τά τινος.* **πέρι** has crept in from above, and before **τῶνδε** two syllables (— ⏑), containing the article, have fallen out.

928. **ἐπὶ δακρύοις ἔφυ**, *is by nature prone to tears.*

929. **τάλαινα**, tenderly; *poor woman.* This verse comes in rather abruptly here. The coherence is improved by placing 929 – 931 between 925 and 926.

931. **οἶκτος εἰ**, *a compassionate anxiety* (*ein wehmüthiges Gefühl*, Klotz) *as to whether.* Cp. 184.

934. **ἐπεί**, *κ. τ. λ.*: the apodosis is 938 flg. — **ἀποστεῖλαι**: a mild term.

938 flg. **ἀπαίρομεν**: the present in a future sense, like *εἶμι.* H. 699 a; GMT. § 10, 1, Notes 6 and 7. — **ὅπως ἄν**: H. 741; GMT. § 44, 1, N. 2.

942. **ἀλλά** as 912; *at any rate.* — **πατρός**: the genitive with *αἰτεῖσθαι* (as if *δεῖσθαι*) is surprising; cp. 1154.

944 flg. **πείσειν σφε**, *that I shall persuade her* (not *that she will persuade him*), as 946 shows. The following verse then means, 'if she is soft-hearted and susceptible to your blandishments like others of her sex.' Medea slyly flatters Jason's self-complacency; he prides himself on his influence with women. The Mss. continue 945 to Jason; that it belonged to Medea is seen from the scholia.

949. From 786. Elmsley and Kirchhoff reject it there and admit it here.

950. **ἀλλά** in abrupt transition. — **ὅσον τάχος** = *ὡς τάχος* = *ὡς τάχιστα.*

958. **οὔτοι μεμπτά**, *not to be despised*, with a double meaning. The reader should not fail to note the covert irony of many of Medea's phrases, as 952, 957.

962. **ἡμᾶς**, *me.* Jason's vanity is wounded at the thought that gifts can prevail more than his own influence.

965. **μή μοι σύ**: sc. *λόγους λέγε.* — **λόγος**: this proverb, as quoted Plat. Rep. 390, runs: —

δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας·

paraphrased, Ovid, Ars Amat. iii. 653, *munera, crede mihi, capiunt hominesque deosque.*

966 flg. The argument is: 'such finery beseems a fortunate princess rather than an outcast like myself, and as for its value, I would give even my life to keep my children from banishment.' — **ὁ δαίμων**, *Fortuna, the luck.* — **κεῖνα** = *τὰ ἐκείνης.* — **νέα τυραννεῖ**, *she is young—a princess.* —

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φυγάς: that is, the remission of the penalty. ἀλλάσσεσθαι is *receive in exchange for*, *purchase at the price of* (less often *give* in exchange).

974. (τούτων) **ὧν ἱρᾷ τυχεῖν**: purposely ambiguous. The omitted antecedent depends on εὐάγγελοι. — The children here depart with their guardian-slave and Jason.

978 flg. **ἀναδεσμᾶν ἄταν**, *the bane of the head-bands = the baneful head-bands.* — **τὸν Ἅιδα κόσμον**, *funestum ornatum.* (Pflugk.)

985. **νυμφοκομήσει**: namely, as bride of Hades; the same idea Iph. Aul. 461, Or. 1109.

989. **ὑπεκφεύξεται**: as out of a snare in which the feet are entangled: cp. Aesch. Pers. 100. Three syllables (⏑ — ⏑) are lacking after this word.

992 flg. **παισὶν—βιοτᾷ**: two datives, of the whole and part, instead of παίδων βιοτᾷ. Cp. Hipp. 1274, ᾧ μαινομένᾳ κραδίᾳ...ἐφορμάσῃ, H. F. 179; Bacch. 619; Heracl. 63.

995. **μοίρας παροίχει**, *are at fault respecting your lot*, fail to realize what awaits you; literally, *have strayed beyond* it. (Not, 'how art thou fallen from thy high estate.')

996. **μεταστένομαι**, *I pass to bewailing, I bewail in turn* (after having bewailed something else). Schol. μεθίσταμαι δὲ καὶ ἐπὶ τὸ σὸν ἄλγος. So μετακλαίομαι, Hec. 211. In neither of these places can μετα- mean *too late* or *afterward*. Cp. μετεύχομαι, 600.

1000. **σοι**: dat. of disadvantage.

1002. The παιδαγωγός, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him. — **ἀφεῖνται**: cp. the construction of ἀφιέναι here with that at 1155. Creon's consent had not yet been obtained (1156 flg.), but as the bride has promised to intercede, the servant thinks the matter certain.

1004. **τἀκεῖθεν**, *so far as matters in that quarter are concerned.*

1006 flg. From 923 flg.

1009 flg. **μῶν...οὐκ οἶδα**, *do I, without knowing it, announce some mischance?* τύχη in a bad sense, as 1203. — **δόξα εὐάγγελος** is *the credit of bringing good tidings;* see on 557.

1011. **ἤγγειλας οἷ' ἤγγειλας**: cp. 889.

1013 flg. **πολλή μ' ἀνάγκη**, sc. δακρυρροεῖν. — **ταῦτα γάρ, κ. τ. λ.** The idea is, 'my own perverseness, under influence of the gods, has brought this about.' She is thinking of the sending of the fatal gifts, but the old man understands her impending banishment, and answers accordingly.

1015 flg. **κάτει**, *shalt return from banishment.* — **πρὸς τέκνων**, *through*

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thy children. — **κατάξω** in double sense; *shall restore from banishment,* and *shall bring down* to Hades.

1018. **θνητὸν ὄντα,** *one who is mortal.*

1020. The attendant enters the house; the children remain. In the remarkable scene which follows, Medea is swayed now this way, now that, by conflicting emotions.

1021 fig. **πόλις** and **δῶμα** covertly allude to the lower world; so **οἰκ. ἀεί** with significance.

1026 fig. **λέκτρα**: not pleonastic, but = *match, marriage.* — **λαμπάδας**: to carry torches at the bridal festivities was the special duty of the mothers of the contracting parties.

1029. **ἄλλως,** *to no purpose.* — 1030 also in Troad. 755.

1035. **ζηλωτόν**: feminine, or neuter referring to the infin. clause? Probably the latter.

1039. **ἄλλο σχῆμα βίου**: ambiguous; the boys understand the splendid life in the palace; she means the life below.

1046 fig. **τούτων** with emphasis; 'by harming *them,*' not the guilty man himself. — **δὶς τόσα**: *twice as great* as I inflict on him.

1049. **τί πάσχω**; as 879. — **γέλωτα**: forgiveness of a wrong the Greeks considered no virtue, but a weakness.

1051. **τῆς ἐμῆς κάκης,** *κ. τ. λ.*: genit. of exclamation, followed by the infinitive expressing astonishment; GMT. § 104. *Shame on my cowardice! To think that I should even have let slip soft words from my heart.*

1054 fig. **θύμασιν**: she speaks of the murder as of a sacrifice, and says, 'let him whose conscience forbids his presence, stay away.' The language is that of one warning the unholy away from a sacred act. — **αὐτῷ μελήσει,** sc. *μὴ παρεῖναι.* — **χεῖρα δ' οὐ διαφθερῶ,** *manum non corrumpam misericordia.* (Pflugk.) The idea is *enfeeble, destroy the force of;* so *γνώμην διαφθείρειν, allow my resolution to waver,* Aesch. Ag. 932.

1056 fig. **θυμέ**: Medea addresses her passion as it were another person. She falters again for an instant, but with a sudden revulsion of feeling bursts forth **μὰ τοὺς,** *κ. τ. λ.* — **ἐκεῖ**: in Athens.

1059 fig. With these words Medea's frenzy culminates; hereafter her mood is one of calm and unflinching resolution. — **παρήσω**: she persuades herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. — 1062, 1063, from 1240, 1241.

1064. **πέπρακται**: GMT. § 17, N. 6.

1069. **προσειπεῖν**: this word means either to greet at meeting (895) or to bid farewell at parting; here the latter. The children are yet on the stage; Medea must have detained them at 1056.

1073. **ἐκεῖ—ἐνθάδε**: both with a double meaning.

1074. **προσβολή**: *embrace.* *ἐν δὲ τῷ περιπτύσσεσθαι καὶ καταφιλεῖν ταῦτα λέγει.* Schol. Cp. Suppl. 1139, *προσβολαὶ προσώπων.*

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1077. **οἷα** = *οἷα τε.* So Kirchhoff. But the text is very uncertain.

1079. **βουλευμάτων,** *better judgment.* This sentiment Euripid. has repeated several times; as fragm. 838, *αἰαῖ, τόδ' ἤδη θεῖον ἀνθρώποις κακόν, ὅταν τις εἰδῇ τἀγαθόν, χρῆται δὲ μή.* Cp. the well-known words of Ovid's Medea (Met. 7, 20), *video meliora proboque, deteriora sequor.*

1081. The children have again entered the house; Medea remains anxiously looking for further news. Meanwhile the chorus-leader recites the following verses, which are not a stasimon, but only an anapaestic passage separating the parts of the episode, like that at 357, but of unusual length. She prepares the way for the sentiments about children she expresses below (1090) by saying that she, in spite of her sex, has participated in philosophical speculations, since some women, though few, have intellectual culture (*μοῦσα*). A similar exordium, Alc. 962. — **διὰ λεπτ. μύθων ἔμολον,** *have engaged in subtler arguments;* cp. 872.

1087 flg. **παῦρον γένος,** *a small class:* supply *ἐστίν.* **μίαν** was ingeniously supplied by Elmsley, after Heracl. 327, *παύρων μετ' ἄλλων· ἕνα γὰρ ἐν πολλοῖς ἴσως εὕροις ἂν ὅστις, κ. τ. λ.* — **τὸ γυναικῶν** is added somewhat freely at the end; *of womankind namely,* referring to *γένος.*

1091. **ἄπειροι,** namely *παιδοποιΐας,* as the next clause shows. A like sentiment, Alc. 880; the reverse, Ion 488.

1094 flg. **δι' ἀπειροσύνην εἴτε,** *through inexperience as to whether.* — **οὐχὶ τυχόντες,** *inasmuch as they have none* (children).

1101 flg. **πρῶτον μὲν—τε**: see on 126. — **ὅπως θρέψωσι**: GMT. § 45 and Note 8. — **ὁπόθεν λείψουσι** is an indirect question partaking of the nature of an object clause after an expression of care or anxiety; cp. GMT. § 45 Remark, and foot-note.

1103. **ἐκ,** *after.*

1105. **τὸ π. λοίσθιον κακόν,** *the crowning evil of all.*

1107. **καὶ δή** as 386.

1109. **εἰ δὲ κυρῆσαι δαίμων οὗτος,** *si tamen ea fortuna eveniat.* (Elmsley.)

1112 flg. **λύει** = *λυσιτελεῖ,* as 566. — **τήνδε λύπην** is the grief of losing children by death, and the sense is: 'Why, for the sake of having children, should men incur such afflictions at the hands of the gods?'

1117. **τἀκεῖθεν** for *τὰ ἐκεῖ,* from the influence of *καραδοκῶ.*

1123. **λιποῦσα**: that is, 'not leaving unused,' taking the first means of conveyance that offers. **ναΐαν ἀπήνην**: a circumlocution for *ship,* like *νάϊον ὄχημα,* Iph. T. 410.

1129. **μέν** as in 676. — **φρονεῖς ὀρθά;** *are you in your right mind?*

1133. **μὴ σπέρχου,** *don't be excited.* — **φίλος**: nomin. for vocative.

1140. **ἐσπεῖσθαι** = *σπονδαῖς διαλελυκέναι.*

1141. **ὁ μέν τις**: H. 525 a, fine print. *τις* shows that *ὁ μέν* does not refer to any particular person.

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1143. στέγας γυναικῶν (accus. of place whither), the *γυναικωνῖτις* or women's apartment. It was unusual for a man to enter this, but the joy of the moment excused this infraction.

1144. θαυμάζομεν, *look up to.* (Elmsley.)

1150. ὀργὰς ἀφήρει: 456 and note.

1151 flg. οὐ μὴ δυσμενὴς ἔσει...παύσει δὲ...καὶ στρέψεις, *κ. τ. λ.*, *be not wrathful...but cease...and turn,* etc. GMT. § 89, 2 and Note 1, where similar examples. The futures express a command, and are probably interrogative, *οὐ* going with all of them, *μή* only with *ἔσει*. Otherwise Goodwin, l. c. Rem. 1.

1153. οὕσπερ ἄν, sc. *νομίζῃ*.

1154 flg. παραιτήσει: *παραιτεῖσθαι πατρός* is less anomalous than *αἰτεῖσθαι πατρός*, 942, but both are singular. — **ἐμὴν χάριν** adverbial, *for my sake.*

1158 flg. ἀπεῖναι: the boys returning home with their attendant, Jason going elsewhere. — **ἠμπίσχετο:** aor. (H. 438, 5); the form *ἠμπέσχετο*, with double augment, is very doubtful.

1162. εἰκώ (gen. *εἰκοῦς*, Hel. 77), collateral form of *εἰκών*.

1165 flg. πολλὰ πολλάκις, *often and again.* — **τένοντ' ἐς ὀρθόν:** *τένων* is certainly the *foot* (properly the *sinew* of the heel), as Bacch. 938, and *ὀρθός* seems to mean *raised on tiptoe.* She stands on tiptoe and looks over her shoulder to survey the fall of the robe.

1167. τοὐνθένδε, *deinde.* Strictly an appositive; *as the next thing in order.*

1169 flg. φθάνει with a participle as usual, but followed by **μὴ πεσεῖν** (instead of the more regular *πρὶν πεσεῖν*), since it implies *prevention,* a negative idea. GMT. § 95, 2 (c); H. 838. *Scarcely does she throw herself...in time to avoid falling,* etc.

1172. Πανὸς ὀργάς. Such a sudden and unaccountable feeling of terror as sometimes comes over one in deep forests and lonely mountain glades the Greeks believed to be sent by Pan, and thence any apparently causeless fright or *panic* (*πανικὸν δεῖμα*), even in battle, as well as sudden madness and epileptic fits, were thought to come from him. A like crazing influence over the mind was ascribed to other deities, Dionysus, Hecate, Cybele. In such cases it was proper that the divine presence be recognized by an *ὀλολυγή* or *prayerful ejaculation,* a peculiar cry of the women, expressive of religious fervor and joy, and used on divers sacred occasions.

1173 flg. πρίν γε, *till at length.* — **ὀμμάτων ἀπὸ κόρας στρέφουσαν:** i. e. *ἀποστρέφουσαν κόρας ὀμμάτων.* Tmesis.

1176. ἀντίμολπον, *in a different strain from,* governs *ὀλολυγῆς*. Cp. Alc. 922, *ὑμεναίων γόος ἀντίπαλος.*

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1181 flg. **ἤδη...ἥπτετο** shows how long it was that the princess lay in her swoon. *Already a swift walker, at a brisk pace* (ἀνέλκων κῶλον), *would have been reaching the goal of a course six plethra long* (that is, would have walked a stadium), *when she*, etc. The transcribers strangely misunderstood and garbled this passage. The reading in the text is Porson's, after corrections of Reiske and Musgrave. But even this is hardly sound; ἀνέλκων, in this connection, for ἀνακουφίζων, ἐξαίρων, is odd, and as all the Mss. have the acc. ἔκπλεθρον agreeing with κῶλον, it seems likely that κῶλον (as Aesch. Agam. 344) meant one side of a double race-course, and that ἀνέλκων has replaced some other participle, with the idea of *passing over;* perhaps ἀνέρπων or ἀνελθών (Weil ἀνειλῶν).

1183. **ἐξ** as in the expressions ἐξ εἰρήνης πολεμεῖν, ἐκ δακρύων γελᾶν, etc. Transl. *from this condition of*, or *after remaining with*. — **ἀναύδου** with ὄμματος by a kind of zeugma. Elmsl. compares τυφλὴν χεῖρα, Ph. 1699, τυφλῷ ποδί, Hec. 1050.

1193. By **σύνδεσμα** are meant *clasps* of some sort (cp. Bacch. 697), by which the head-dress was fastened on, and '*the gold held the clasps*' means simply that the golden clasps would not give way.

1196. **κάρτα δυσμαθὴς ἰδεῖν**, *very hard to recognize at sight.*

1197. **δῆλος**: see on 61. — **κατάστασις**, *expression*, strictly *settled condition.*

1200. **πεύκινον δάκρυ**· πίσσα. Hesych.

1204. **τύχην...διδάσκαλον**: i. e. we learned caution from the recent calamity.

1209. **γέροντα** is used adjectively. γέρων τύμβος, of an old man ripe for the grave, occurs again Heracl. 166.

1216. **ἡ δ' ἀντελάζυτο**: of course only in appearance, by the adhesion of the robes; it does not imply, as the Schol. thought, that she was still alive. — **πρὸς βίαν ἄγοι**, *struggled violently.*

1218. **ἀπέστη**, *desisted.*

1221. **ποθεινὴ δακρύοισι**: a misfortune *welcome to tears* is boldly put for one which calls for, or excites a desire for tears. (The meaning *to be mourned for*, which Liddell and Scott, 6th ed., assign to ποθεινός here, it cannot possibly have.)

1222. The sense: 'your situation I will not speak of.'

1224 flg. The messenger closes with some rather gloomy reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to εὐδαιμονία, are guilty of most serious deceit. — **οὐ νῦν πρῶτον**: cp. 293, 446.

1227. **ζημίαν**: they deserve punishment, he means, for misguiding the multitude. Many write μωρίαν on conjecture.

1228 flg. He distinguishes between εὐδαιμονία, complete happiness un-

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alloyed with misery, and *εὐτυχία*, mere good luck for the time being. — The messenger now departs.

1236 flg. **τοὔργον**: subject of *δέδοκται* and explained by the inf. *ἀφορμ.* and *ἐκδοῦναι* as appositives. — **κτανούσῃ—ἄγουσαν**: the nearer conforms itself to *μοι*, the latter falls back into the accus.

1240. **πάντως**, *in any case.* Even if she spared them, they would be killed as instrumental in causing the death of the princess and Creon.

1243. **μὴ πράσσειν**: *μὴ οὐ* (which Elmsley restored) would be in place here, but is not necessary; see GMT. § 95, 2, Note 2, last part.

1245. **βαλβῖδα**: the deed is to be the beginning of a long career of wretchedness, which she likens to a race. —**λυπηράν** goes in thought rather with *βίου*; see note on *καθαράν*, 660.

1250. **τε—δέ**: H. 855 b. — Medea enters the house.

1251 flg. The text of this ode is corrupt in several places, though its tenor is plain. The chorus calls, as a last resort, on the gods to prevent the impending crime; on the Sun, Medéa's and the children's ancestor, and the Earth, who will be polluted by the blood; deplores then the murderous frenzy which can bring nothing but evil in its train.

1252 flg. **'Αέλιος** has not often *ᾰ*, but a clear case seems to be Soph. Trach. 835. — **κατίδετ' ἴδετε**: as *ὑπάκουσον ἄκουσον*, Alc. 400, and several other examples. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies, of course, 'prevent her.'

1255 flg. The Mss. *σᾶς γὰρ ἀπὸ* against metre; *ἀπό* has crowded out some trochaic word beginning with a consonant. — **ἔβλαστεν**: who? Medea, as it stands. But it is the boys' divine origin that the chorus is thinking of, not Medea's, who is referred to in the next line as *ἀνέρες*. So, too, the Scholiast; *ἔβλαστεν· ἀντὶ τοῦ ἐβλάστησαν, ἔφυσαν. ἐπεὶ ἡ Μήδεια μὲν ἔκγονος* 'Ηλίου, *οὗτοι δὲ ἐκ Μηδείας.* It is likely that the lacuna contained a word designating the children. Wecklein writes *σπέρμα*; it might be a neut. plural. — **θεῶν**, *κ. τ. λ.*, *there is fear that a god's blood* (in the boys' veins) *be shed by human hands.* The Mss. *αἵματι*, giving neither sense nor metre; *-τι* is a trace of some lost word; Wecklein *πέδοι.* Perhaps *αἷμ' ἐπὶ γᾷ.*

1259 flg. **ἔξελ' οἴκων**, *κ. τ. λ.*, *expel from the house the demon of vengeance, bloodthirsty, driven hither and thither by the Furies.* Not Medea herself, but rather her guiding genius is meant. I have written nearly with Weil; the Ms. reading violates the metre, and affords no dependence for the last two words. — **ἀλάστορον**: from nom. *ἀλάστορος*, another form for *ἀλάστωρ*.

1261. **μόχθος τέκνων**, *the toil expended on the children.*

1267. **ἀμείβεται** as it stands must be rendered *comes in turn, ensues.* But the metre betrays a gap of two short syllables.

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1268 flg. Obscure and corrupt. The most that can be made of it is: *grievous to mortals is the stain of kindred blood* (ὁμογενῆ μιάσμ.) *abroad in the land, recoiling from the divine hand* (θεόθεν πίτνοντα) *as corresponding woes* (συνῳδὰ ἄχη) *upon the house of the murderers* (αὐτοφόνταις ἐπὶ δόμοις). **συνῳδά**, sc. τοῖς μιάσμασιν; *commensurate* with the guilt.

1271. The voices of the boys are heard behind the scene. The two verses **οἴμοι...ὀλλύμεσθα γάρ** come in the Mss. before 1273. But the antistrophe shows that two trimeters are wanting after 1274, and it seems best (as Seidler first proposed) to insert these, and supply their place above with some exclamation (as αἰαῖ) standing *extra metrum*. The falling out of this word occasioned the transposition.

1275 flg. **ἀρῆξαι**: ἀρήγω construed like ἀμύνω, as Tro. 776, παιδὶ τ' οὐ δυναίμεθ' ἂν θάνατον ἀρῆξαι, and Heracl. 840. — **δοκεῖ μοι**, *I have a mind.* But, with a timidity characteristic of the chorus, they do not venture after all. So Aesch. Ag. 1346 the chorus, in a similar situation, talk of coming to the rescue, but do not do it. Cp. Hipp. 782.

1278. **ἀρκύων ξίφους**: a like figure, H. F. 729, βρόχοισι δ' ἀρκύων...ξιφηφόροισι.

1279. **ἦσθα**: see on ἦν, 703.

1281. **τέκνων ἄροτον** (*segetem liberorum*, Pflugk) periphrasis for τέκνα. — **αὐτόχειρι μοίρᾳ**, *a death inflicted by thine own hands*, like αὐτόχειρι σφαγῇ, Orest. 947.

1284. Ino, daughter of Cadmus, wife of Athamas, had incurred Hera's anger by caring for the infant Dionysus, whence she and her husband were visited with madness. The commoner form of the story is that Athamas slew one of their children, Learchus, and would have slain the other, Melicertes, but that Ino fled from him and leaped into the sea with the infant in her arms. But Euripides has here followed another account, not elsewhere found, which makes Ino kill both children in her frenzy, and then throw herself into the sea in despair. The gods took pity on Ino and she became a sea-goddess under the name of Leucothea; Odyss. ε, 333.

1286. **φόνῳ** is dat. of cause.

1288. **ἀκτῆς**: the Molurian rock near Megara. — **ὑπερτείνασα πόδα**: namely in the act of stepping off into the sea.

1290. **δεινόν**: that is, that can be called terrible in comparison with these crimes.

1293. Jason comes in breathless haste to save his children from the vengeance of the Corinthians.

1296 flg. **νιν—σφε**: the repetition of the pronoun after so short an interval is singular. But as **δεῖ** can take an accus. even without an infinitive (as δεῖ με τούτου), it is possible that νιν was felt to belong so closely to δεῖ as to justify another subject for the infinitive, somewhat as in Paley's ren-

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dering, "*it is needful for her that she...*" — **πτηνόν**, *on wings.* — **εἰ μὴ δώσει**, *if she means to escape paying;* GMT. § 49, 1, Note 3.

1300. **αὐτή**: "plane hic otiosum et supervacaneum vocabulum." Hermann. Not so; the sense is, 'does she who killed others expect to escape death *herself?*'

1301. **ἀλλὰ—γάρ**: not as 252, 1085, but ἀλλά introduces ἔρξουσι below; cp. 1067, 1344.

1302 flg. (οὗτοι) **οὓς** (κακῶς) **ἔδρασεν ἔρξουσιν κακῶς.** — **ἐκσῷσαι**: GMT. § 97, Note 1, latter part.

1304 flg. **μοι**: dat. incommodi of the person remotely interested, as in 283. With **δράσωσι** understand αὐτούς. — **οἱ προσήκοντες γένει**: sc. Κρέοντι. — **μητρῷον**, *committed by their mother.* — **ἐκπράσσοντες φόνον** = ἐκπρ. φόνου δίκην.

1309. **παῖδες—σέθεν** together. σέθεν is similarly placed, Suppl. 133; Phoen. 1213, 1588.

1310. **τί λέξεις;** (GMT. § 25, 1, Note 6, last part), *what do you mean?* The future as if the speaker did not comprehend the whole calamity and expected some further account.

1311. **ὡς οὐκέτ' ὄντων**: on the construction GMT. § 113, Note 10 (b). — **φρόντιζε**, *consider solemnly, take it to heart.*

1314 flg. Addressed to the slaves *within*, who alone can undo the fastenings. Cp. Or. 1561; H. F. 332; Hipp. 808; I. T. 1304 (τοῖς ἔνδον λέγω). — **διπλοῦν κακόν**: the corpses and the murderess. — In **τὴν δὲ τίσωμαι** there is an abrupt change of construction; we should expect τὴν δὲ κτείνασαν, ἣν τίσομαι φόνῳ.

1317. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis), bearing the bodies of the boys. — **ἀναμοχλεύεις**: so Heracles (H. F. 999) σκάπτει, μοχλεύει θύρετρα, not, however, on the stage. That Jason actually uses a lever is hardly to be thought; probably the word is applied metaphorically to his efforts to lift the door off its hinges. But the phrase excited the ridicule of Aristophanes, Clouds 1397.

1322. **ἔρυμα χερός**, *protection against the hand.*

1323. **μέγιστον ἐχθίστη**: strengthened superlative; cp. πλεῖστον ἡδίστην, Alc. 790.

1329. **φρονῶν**: participle of the imperfect; GMT. § 16, 2.

1333. **τῶν σῶν...θεοί**, *an avenging demon which haunted thy family the gods have hurled upon me.* This refers back to νῦν φρονῶ, 1329. The sense of the whole is, 'Now I realize what I did not realize before; an ancestral curse which rested on thy family has passed over upon me.' The idea of the ἀλάστωρ, so prominent in Greek tragedy, had its roots in the popular belief. It is a demon of vengeance, which ceaselessly haunts its victims,

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and passes from generation to generation perpetuating crime and misery. So here the ἀλάστωρ spoken of (the evil genius which actuates Medea) is the personification of an ancient curse clinging to Medea's family; it had wreaked itself on that family in the murder of Apsyrtus, and now on Jason in the murder of his children. (The reading τῶν σῶν ἀλ. is due to Wecklein, who, however, interprets it wrongly 'the demon that *avenged* thy kindred.' But ἀλάστωρ τινός is, in good writers, never the demon which *avenges* one, but that which *haunts* one.)

1334. **παρέστιον** heightens the guilt. He had fled to the ἑστία as a suppliant. Eurip. adopts the account, also followed by Sophocles in the Κολχίδες, that Apsyrtus was murdered at home. The common story is that he accompanied Medea and Jason in their flight, and was slain on the way.

1337. **ἀνδρὶ τῷδε**, (*huic homini*) *me*.

1340. **ὧν**: the plural idea, Ἑλληνίδων γυναικῶν, is involved in the preceding.

1342. **Τυρσηνίδος**: either *Italian* (the Etruscans being to Eurip. the representative people of Italy), or because she lived at the entrance to the Tuscan sea. Cp. 1359.

1344. **ἀλλά** introduces ἔρρε. See on 1301.

1347. **πάρα** = πάρεστι; cp. 443.

1348 flg. Observe **οὔτε—οὐ** correlated. — **προσειπεῖν**: see on 1069.

1351. **ἐξέτεινα**: the aor. refers to the present moment, the idea being, *I should undertake to make a long speech* (which, however, I do not), whereas ἐξέτεινον would mean rather, *I should now be making a long speech.* GMT. § 49, 2, Note 5; H. 746 a, last part. Cp. v. 425.

1357. **ἄτιμον**: ἀτιμώρητον (Schol.), *unavenged*, a meaning which the word has Hipp. 1417, Aesch. Ag. 1279. It takes the emphasis; 'Creon was not going to banish me *without my having my revenge.*' ἄτιμος gets this meaning naturally; it is, *without satisfaction, deprived of one's due*, since vengeance was a τιμή or *natural right.*

1359 flg. **ᾤκησεν**, *has fixed her habitation in*, so *dwells in*. — **ὡς χρή**, '*comme il faut*,' *finely*.

1362. **λύει** (566) **ἄλγος**, *grief profits me;* i. e. *I can afford to grieve.*

1364. **νόσῳ**, *morbid passion*.

1366. **σοί**: in sense with ὕβρις as well as γάμοι.

1367. **γε** belongs to λέχους: an enclitic (or μέν, δέ) often separates γε from its word.

1371. **εἰσίν** answers οὐκέτ' εἰσί of the previous verse. 'They *live* as ruthless avengers to haunt thee.' **μιάστωρ** (*polluter*) is either (1) a guilt-stained wretch whose contact defiles others, or (2) the ghost of a murdered man haunting the murderer, and producing μίασμα, blood-guiltiness,

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Here and Aesch. Eum. 177 it has the latter sense. Hence **σῷ κάρᾳ**, because their blood is upon Medea's head.

1374. στύγει, *abhor me* if you will; referring to the word *ἀπόπτυστον* above. — **βάξιν** here means *conversation, society.*

1375. ῥᾴδιοι δ' ἀπαλλαγαί. Medea wishes him to leave her (this is implied in 1374), that she may accomplish undisturbed the burial of her children before setting out for Athens. He says, *riddance is easy*, i. e. to be had on easy terms. She scornfully asks 'how?' affecting to be anxious to comply. (Yet we fail to see how Jason's presence is any hindrance to Medea, for she is mistress of the situation, and can proceed in her dragon-car at any moment to bury the bodies. But to take *ἀπαλλαγαί*, with Paley, to mean *divorce* does not help the matter.)

1379. The most famous Corinthian temple of Hera *ἀκραία* (goddess of the heights) was at the end of the Heraean promontory in the Corinthian gulf, distant from the city several miles in a straight line across the bay. Elmsley and most others have supposed that temple to be meant here. But the local tradition represented the children as buried in the city itself; at least their monument (*μνῆμα*) stood there, near the street leading toward Sicyon. And we know that in the same quarter, on a spur of the Acrocorinthus, there was a temple of Hera *βουναία*. Now as *βουναία* and *ἀκραία* seem to be equivalent terms, it is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the *τέμενος* of which the children's graves were. This view is confirmed by the Schol. on this passage, who says that the temple here mentioned was situated on the Acrocorinthus. See E. Curtius, Peloponnesus, Vol. II. p. 533.

1380. ὡς μή τις, *κ. τ. λ.* The sacredness of the place would insure this.

1382. ἑορτὴν καὶ τέλη: see Introduction, § 18.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the grand-daughter of a god. As to Jason's death, see the first Hypothesis. The Schol. knows another account, according to which Jason had hung up the ship's gunwale in the temple of Hera, and this fell down and crushed him. See also Neophron, frag. 3, Appendix.

1389 flg. **ἀλλὰ σέ** (not *ἀλλά σε*), with emphasis on the pronoun. — **Ἐρινὺς τέκνων**: the Erinys of a particular person is often spoken of as avenging his death. — **φονία,** i. e. requiting murder with murder.

1396. οὔπω θρηνεῖς: the sense is, 'You do not yet know what grief is. Wait till you are old.' (Paley.) He will then feel what it is to be childless. — **καὶ** *γῆρας*, age *in addition* to your present afflictions.

1400. προσπτύξασθαι (here = *kiss*, cp. Phoen. 1671), infin. of purpose added epexegetically.

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1401. προσαυδᾷς: see on 1069. This verb is regularly used of farewell words spoken to the dead, — a Greek custom. — **ἀσπάζει**: of a parting salutation, as Tro. 1276.

1408. ὁπόσον refers to the whole of the next line. 'I do at least what I can, I lament...'

1413. φύσας: the participle contains the leading idea, as often. *Would that I had never begotten them, to see them,* etc. — **ὄφελον**: augmentless also Aesch. Pers. 915.

1416 flg. These seem to have been stock verses of Euripides, for they conclude not only this play, but also the Alcestis, Andromache, Bacchae, and Helena. On this Hermann (Bacch. 1388) says: "Qui factum sit ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, quum actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur." Others have thought that such endings were added by the actors. Wecklein points out that 1417 flg. do not apply to the Medea.

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CHIEF DEVIATIONS

FROM THE BEST MANUSCRIPTS.

THE following list includes only cases in which the reading adopted in the text is found in *no* manuscript of the 1st class (see Intr. § 8). Before the colon stands the adopted reading, after it the reading of the 1st class Mss., minor variants neglected. Where the former is derived from Mss. of the 2d class it is marked 2; where from the scholia, S; otherwise it stands by conjecture only. Smaller corrections are omitted.

107 ἀνάξει 2 : ἀνάψει. — 140 τὸν : ὁ. — 149 ἀχὰν : ἰαχάν. — 150 ἀπλάτου : ἀπλάστου. — 159 δυρομένα : ὀδυρομένα. — 182 σπεύσασα : σπεῦσαι. — 228 γιγνώσκεις : γιγνώσκειν. — 234 τοῦτ' ἔτ' : τοῦτ' (τοῦδ' ἔτ' 2). — 253 πόλις θ' ἥδ' 2 : πόλις ἥδ' and γὰρ πόλις ἥδ'. — 259 τοσόνδε δ' ἐκ : τοσοῦτον δέ. — 261 δίκην : δίκῃ. — 262 ἥ τ' : ἥν τ'. — 273 σαυτῇ : αὐτῇ. — 317 βουλεύῃς : βουλεύσῃς. — 323 μενεῖς 2 : μένῃς. — 415 στρέψουσι : στρέφουσι. — 445 ἐπανέστα : ἐπέστη and ἀνέστη. — 491 συγγνώστ' ἂν 2 : συγγνωστὸν. — 494 θέσμ' : θέσμι'. — 550 ἥσυχος 2 : ἡσύχως. — 594 βασιλέων : βασιλέως. — 599 κνίζοι 2 : κνίζει. — 643 δώματα : δῶμα. — 647 οἰκτρότατον : οἰκτροτάτων. — 654 μῦθον : μύθων. — 656 ᾤκτισεν : ᾤκτειρε. — 703 συγγνώστ' ἄγαν ἄρ' : συγγνωστὰ γάρ. — 721 ὧν : ὧν μ'. — 736 μεθεῖ' : μεθῇς (μεθεῖς). — 737 ἀνώμοτος : ἐνώμοτος. — 738 κἀπικηρυκεύματα S : κἀπικηρυκεύμασι. — 739 τάχ' ἂν πίθοι σε : οὐκ ἂν πίθοιο. — 752 ἡλίου θ' ἁγνὸν σέβας marginal gloss : λαμπρόν θ' ἡλίου φάος. — 781 λιποῦσ' ἂν : λιποῦσα. — 817 λέξῃς : λέξεις. — 835 ῥοὰς : ῥοαῖς. — 847 ἡ πόλις ἡ φίλων : ἡ φίλων ἢ πόλις. — 852 αἱρεῖ : αἱρῇ. — 854 πάντῃ σ' : πάντες. — 855 τέκνα φονεύσῃς : τέκνα μὴ φονεύσῃς. — 857 τέκνον : τέκνων. — 860 ὄμματα 2 : ὄμμα. — 864 χέρα φοινίαν : χεῖρα φονίαν. — 867 οὔτἂν : οὐκ ἄν. — 905 τέρειναν : τερείνην. — 926 τῶνδε θήσομαι πέρι : τῶνδ' ἐγὼ θήσομαι πέρι, τῶνδε νῦν θήσω πέρι. — 945 to Med. S : Mss. to Jas. — 978 ἀναδεσμᾶν : ἀναδέσμων. — 983 πέπλον : πέπλων. — 984 χρυσότευκτόν τε : χρυσεότευκτον. — 992 ὄλεθρον βιοτᾷ S : ὀλέθριον βιοτὰν. — 1005 ἔα to Paed. : Mss. to Med. — 1012 δὴ : δὲ. — 1015 κάτει : κρατεῖς. — 1054 θύμασιν S and 2 : δώμασιν. — 1077 οἷα πρὸς : οἷα τε πρὸς. — 1087 παῦρον δὲ γένος μίαν : παῦρον δὲ δὴ (δέ τι 2) γένος. — 1089 οὐκ : κοὐκ. — 1099 ἐσορῶ 2 : ὁρῶ. — 1121 παρανόμως εἰργασμένη 2 : παρανόμως τ' εἰργασμένον. — 1130 ἑστίαν 2 : οἰκίαν. — 1139 οἴκων S : ὤτων. — 1181 ἐκπλέθρου : ἔκπλεθρον. — 1182 ἂν ἥπτετο :

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ἀνθήπτετο. — 1189 λευκὴν : λεπτὴν. — 1205 προσπίτνει 2 : προσπίπτει. — 1221 δακρύοισι S and 2 : δακρύουσι. — 1252 φοινίαν : φονίαν. — 1255 γὰρ... χρ.: γὰρ ἀπὸ χρ. — 1256 αἷμα S : αἵματι. — 1259 φονῶντ' ἀλαίνοντ' Ἐρινύων ὕπ' ἀλάστορον : φονίαν τάλαιναν τ' Ἐρινὺν ὑπ' ἀλαστόρων. — 1262 μάταν ἄρα : ἄρα μάταν. — 1280 ὃν : ὧν. — 1283 χέρα : χεῖρα. — 1295 τοῖσδ' ἔτ' : τοῖσδέ γ'. — 1333 τῶν σῶν : τὸν σόν. — 1356 οὐδ'—οὐδ' : οὔθ'—οὔθ'. — 1357 ἄτιμον S : ἀνατεί. — 1371 ὠμοὶ : ὤμοι and οἴμοι. — 1374 στύγει : στυγεῖ. — 1398 ἔκανες : ἔκτανες. — 1409 κἀπιθεάζω : κἀπιθοάζω. — 1413 ὄφελον : ὤφελον.

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METRES OF THE LYRICAL PARTS.

Five kinds are used in this play.

1. Dactylo-epitritic (or *Doric*) strophes are composed of the following elements (*series* or *cola*):

(1) –́ ⏑ ⏑ –̣ ⏑ ⏑ –̣ – Dactylic tripody, with spondee in 3d place.

(2) ⊔́ ⏑ –̣ – Second epitrite (trochee and spondee).

Either of these may be catalectic; so arise:

(3) –́ ⏑ ⏑ –̣ ⏑ ⏑ –̣

(4) ⊔́ ⏑ –̣

These elements are combined in various ways, mostly two or three uniting to form a verse. Forms (1) and (2) may shorten the last syllable in caesura, even in the middle of a verse. An anacrusis may be prefixed to any verse. Sometimes, especially at the end of the strophe, other dactylic and trochaic series are employed. The movement is in common (2/4) time; the trochee being ♩. ♪

2. Logaoedic strophes; see Hadl. 916. They unite dactyls and trochees in the same series (colon). Pure trochaic (or iambic) series may be used with the logaoedic. They move in triple (3/8) time; the dactyls being *cyclic* (♪. ♬ ♪) and the spondees *irrational* (♩ ♪).

3. Dactylo-trochaic strophes consist of dactyls and trochees (or iambi) *in separate series*. A dactylic and a trochaic series may, however, unite to form one verse (Hadl. 909 n. o. p.). A spondee standing for the last dactyl of a series may shorten its final syllable even in the middle of a verse. The movement is in triple time, with cyclic dactyls and irrational spondees.

4. Dactylic verse; H. 908. Common (2/4) time.

5. Dochmii; see H. 928. Their rhythm is broken, 5/8 alternating with 3/8;
etc.

In the following schemes the foot-ictus is marked with ·, the first ictus of each series (colon) with ʹ. The sign ⊔ denotes a *triseme* long syllable (♩.), ⊔⊔ a *tetraseme* (𝅗𝅥).

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PARODOS.

Proöde (131 – 138).

Dactylic, with anapaestic introduction.

⏑ ⏑ –́ – –̇ ⏑ ⏑ –̇ ⏑ ⏑ –̇

– –́ – –̇

–́ ⏑ ⏑ –̇ ⏑ ⏑ –̇ ⏑ ⏑ –̇ ⏑ ⏑	These four *cola* form one long verse or *hypermeter*.
–́ – –̇ ⏑ ⏑ –̇ ⏑ ⏑ –̇ ⏑ ⏑	
–́ ⏑ ⏑ –̇ ⏑ ⏑ –̇ ⏑ ⏑ –̇ ⏑ ⏑	
–́ ⏑ ⏑ –̇ ⏑ ⏑ –̇ ⏑ ⏑ –̇ ⏑ ⏑	
⏑ ⌞́ ⌞̇ ⏑ ⌞̇ ⏑ ⌞̇ ⏑	Iambic close; sync. tetrap. hypercat.

Strophe and Antistrophe (148 – 159 = 173 – 184).

Logaoedic, with anapaestic introduction.

– –́ ⏑ – –̇ – –̇ ⏕ –̇	
– –́ – –̇ – –̇ – –̇	
– –́ – –̇	
– –́ ⏑ ⏑ –̇ ⏑ ⌞̇ –̇	Brachycat. tetrapodies (Glyconics) with anacruses. Only seemingly tripodies.
– –́ ⏑ ⏑ –̇ ⏑ ⌞̇ –̇	
– –́ ⏑ ⏑ –̇ ⏑ ⌞̇ –̇	
⏒ –́ ⏑ ⏑ ⌞̇ –̇	Brachycat. tripody with anacr.
–́ ⏑ –̇ ⏑ –̇	Troch.
–́ ⏑ ⏑ –̇ ⏑ ⌞̇ –̇	
– –́ ⏑ ⏑ –̇ ⏑ ⌞̇ –̇	
–̇ { –́ ⏑ ⏑ –̇ ⏑ / – ⏑ – ⏑ ⏑ } ⌞̇ –̇	On the responsion cp. H. 921 a.
–́ ⏑ ⌞̇ ⌞̇ –̇	Syncopated trochaic tetrap.
–́ ⏑ ⏑ –̇ ⏑ –̇ ⏓ –̇	On the next to the last syll. see H. 916 c.

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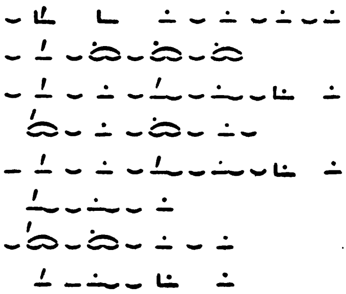
Epode (204 – 213).

Dactylo-trochaic.



Iamb. sync.

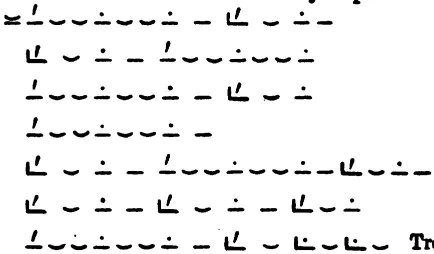
Troch. dipod. w. anacr. + dact. tetrap. brachycat.

Dact. tetrap. brachycat.

FIRST STASIMON.

1st Strophe and Antistr. (410 – 420 = 421 – 431).

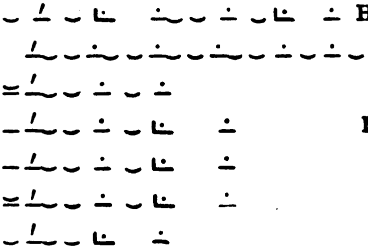
Dactylo-epitritic.



Troch. tripod. as close.

2d Strophe and Antistr. (432 – 438 = 439 – 445).

Logaoedic.



Hexapody, sycop. before the dactyl.

Brachycat. tetrap. w. anacrus.

" " " "

" " " "

" tripod. " "

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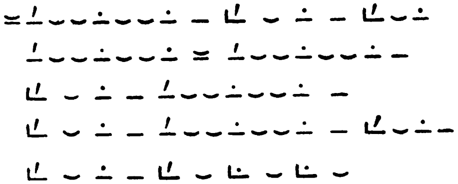
SECOND STASIMON.

1st Strophe and Antistrophe (627–634 = 635–642).

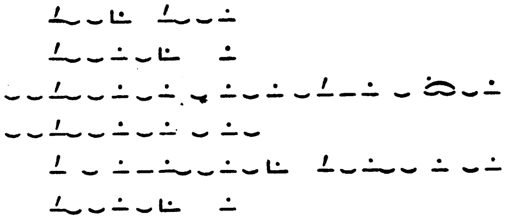
Dactylo-epitritic.



Troch. trip. as close.

2d Strophe and Antistrophe (643–652 = 653–662).

Logaoedic.



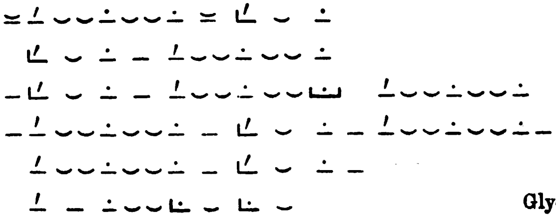
Two cola: pentap. + tetrap. ἀχέων and παθέων by synizesis.

Pentap. + tetrap.

THIRD STASIMON.

1st Strophe and Antistrophe (824–834 = 835–845).

Dactylo-epitritic.



ἀνθέων, syniz.

Glyconic as close.

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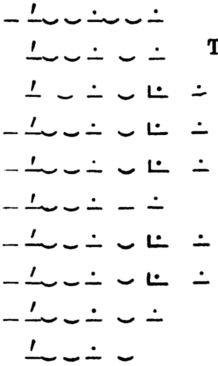
2D STROPHE AND ANTISTROPHE (846–855 = 856–865).

Logaoedic.

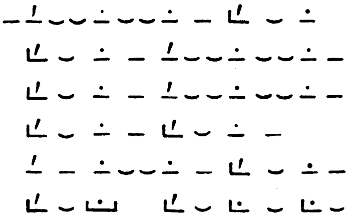


Tripodies and brachycat. tetrapodies, ending with a dipody (Adonic).

FOURTH STASIMON.

1ST STROPHE AND ANTISTROPHE (976–982 = 983–989).

Dactylo-epitritic.

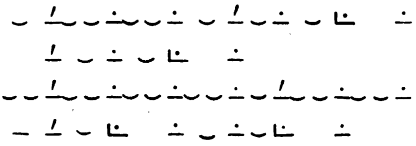


Spondee for dact. in 1st place; an unusual license.

Trochaic tripody as close.

2D STROPHE AND ANTISTROPHE (990–995 = 996–1001).

Dactylo-trochaic.



Dact. trip. (w. anacr.) + troch. tetrap. brachycat.

Dact. tetrap. double anacr. + dact. trip. cat.

Iamb. hexap. syncop. and [cat.

FIFTH STASIMON.

1st Strophe and Antistrophe (1251–1260 = 1261–1270).

Dochmii.

⏑ –́ – ⏑ –̇ – ⏑ –̇	Bacchic tripody catal. Hadl. 929 b.
⏒ –́ ⏖ ⏑ –̇ ⏑ ⏖́ ⏖ ⏑ –̇	Two dochmii.
⏑ ⏖́ – ⏑ –̇ ⏑ –́ – ⏑ –̇	" "
⏑ –́ – ⏑ –̇ ⏑ –́ – ⏑ –̇	" "
– –́ – ⏑ –̇ ⏑ –̇ ⏑ –̇	Dochmius and iamb. dipody.
⏑ –́ – ⏑ –̇ – ⏖́ – ⏑ –̇	Two dochmii.
⏑ ⏖́ – ⏑ –̇	Dochmius.
⏒ ⏖́ – ⏑ –̇ ⏑ ⏖́ – ⏑ –̇	Six dochmii; belong together as one long verse. 'Ερινύων with syniz.
⏑ ⏖́ – ⏑ –̇ ⏑ –́ – ⏑ –̇	
⏑ ⏖́ – ⏑ –̇ ⏒ ⏖́ – ⏑ –̇	

2d Strophe and Antistrophe (1271–1281 = 1282–1292).

Dochmii, with iambic trimeters.

⏑ –́ – ⏑ –̇ ⏑ –́ – ⏑ –̇

⏑ –́ – ⏑ –̇ ⏑ ⏖́ – ⏑ –̇

Two iamb. trim.

⏑ –́ – ⏑ –̇ ⏑ –́ – ⏑ –̇

⏑ –́ – ⏑ –̇

Two iamb. trim.

⏑ –́ – ⏑ –̇ ⏑ ⏖́ – ⏑ –̇ ⏑ –́ – ⏑ –̇ ⏖ ⏑ –̇	2 dochm. + bacchic tripody cat.
⏑ ⏖́ – ⏑ –̇ ⏑ –́ – ⏑ –̇	

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APPENDIX.

I.

FRAGMENTS OF NEOPHRON'S MEDEA.

(See Nauck, Trag. Graec. Fragm., p. 565 flg.)

1.

καὶ γάρ τιν' αὐτὸς ἤλυθον λύσιν μαθεῖν
σοῦ· Πυθίαν γὰρ ὄσσαν, ἣν ἔχρησέ μοι
Φοίβου πρόμαντις, συμβαλεῖν ἀμηχανῶ·
σοὶ δ' εἰς λόγους μολὼν γ' ἂν ἤλπιζον μαθεῖν.

2.

εἶεν· τί δράσεις, θυμέ; βούλευσαι καλῶς
πρὶν ἢ ἐξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἔχθιστα θέσθαι. ποῖ ποτ' ἐξῇξας, τάλας;
κάτισχε λῆμα καὶ σθένος θεοστυγές.
καὶ πρὸς τί ταῦτα δύρομαι ψυχὴν ἐμὴν
ὁρῶσ' ἔρημον καὶ παρημελημένην
πρὸς ὧν ἐχρῆν ἥκιστα; μαλθακοὶ δὲ δὴ
τοιαῦτα γιγνόμεσθα πάσχοντες κακά;
οὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς.
οἴμοι, δέδοκται· παῖδες, ἐκτὸς ὀμμάτων
ἀπέλθετ'· ἤδη γάρ με φοινία μέγαν
δέδυκε λύσσα θυμόν. ὦ χέρες χέρες,
πρὸς οἷον ἔργον ἐξοπλιζόμεσθα· φεῦ,
τάλαινα τόλμης, ἣ πολὺν πόνον βραχεῖ
διαφθεροῦσα τὸν ἐμὸν ἔρχομαι χρονῳ.

3.

φθερεῖ· τέλος γὰρ αὐτὸς αἰσχίστῳ μόρῳ
βροχωτὸν ἀγχόνην ἐπισπάσας δέρῃ.

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τοία σε μοῖρα σῶν κακῶν ἔργων μένει,
δίδαξις ἄλλοις μυρίοις ἐφημέροις
θεῶν ὕπερθε μήποτ' αἴρεσθαι βροτούς.

II.

FRAGMENTS OF ENNIUS' MEDEA.

(Ribbeck, Trag. Lat. Reliq., p. 36 flg.)

1. (Eurip. v. 1.)

Utinám ne in nemore Pélio secúribus
caesá cecidisset ábiegna ad terrám trabes,
neve índe navis íncohandae exórdium
coepísset, quae nunc nóminatur nómine
Argó, qua vecti Argívi delectí viri
petébant illam péllem inauratam árietis
Colchís, imperio régis Peliae, pér dolum.
Nam númquam era errans méa domo ecferrét pedem
Medéa, animo aegra, amóre saevo saúcia.

2. (v. 49.)

Antíqua erilis fída custos córporis,
quid síc te extra aedis éxanimata elíminas?

3. (v. 57.)

Cupído cepit míseram nunc me, próloqui
caelo átque terrae Médeaï míserias.

4. (v. 131.)

. . . . fluctus vérborum aures aúcupant.

5. (v. 214.)

Quaé Corinthum arcem áltam habetis, mátronae opulentae,
óptumates —

. . . . .

Múlti suam rem béne gessere et públicam patriá procul,
múlti qui domi aétatem agerent, própterea sunt ímprobati.

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6. (v. 250.)

. . . . nam tér sub armis málim vitam cérnere,
quám semel modo párere.

7. (v. 352.)

Si té secundo lúmine hic offéndero,
moriére.

8. (v. 365.)

Néquaquam istuc ístac ibit: mágna inest certátio.
. . . . .
nám ut ego illis súpplicarem tánta blandiloquéntia —?

9. (v. 371.)

Ílle transversa ménte mi hodie trádidit repágula,
quíbus ego iram omném recludam atque ílli perniciém dabo,
míhi maerores, ílli luctum, exítium illi, exiliúm mihi.

10. (v. 502.)

Quo núnc me vortam? quód iter incipiam íngredi?
domúm paternamne ánne ad Peliae fílias?

11. (v. 530.)

Tú me amoris mágis quam honoris sérvavisti grátia.

12. (v. 764.)

Sol, quí candentem in caélo sublimás facem.

13. (v. 1069.)

. . . . sálvete optima córpora,
cétte manus vestrás measque accípite . . . .

14. (v. 1251.)

Júppiter tuque ádeo summe Sól, qui omnis res ínspicis,
quíque luminé tuo maria térram caelum cóntines,
ínspice hoc facinús priusquam fíat: prohibessís scelus.

15. (See Introd. § 13.)

Qui ípse sibi sapiéns prodesse nón quit, nequiquám sapit.

16.

[Médea, utinam ne úmquam Colchis cúpido corde pedem éxtulisses.]

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In all probability the two following fragments belong here too:—

Inc. inc. fab. 94 (Eur. v. 476.)

Nón commemoro quód draconis saévi sopivi ímpetum,
nón quod domui vím taurorum et ségetis armataé manus.

Enn. inc. nom. 25 (Eur. v. 714.)

Út tibi Titánis Trivia déderit stirpem líberum.

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White's First Lessons in Greek, Revised Edition.

With references to the revised and enlarged edition of Goodwin's Greek Grammar, and printed from entirely new plates. (*See page 102.*)

The publishers beg leave to call attention to the following changes which have been made in the new edition of the First Lessons in Greek.

The number of lessons has been increased from seventy-five to eighty. The five added lessons are on the verb, the treatment of which is thus distributed over more ground. By this enlargement the difficulty of single lessons on the verb is correspondingly decreased.

After **λύω** has been fully presented by moods, as in the first edition, a development of the Greek verb by tense-stems has been introduced. The seven tense-stems are now fully developed.

Contract verbs are presented, in this edition, in two lessons in place of one. The lesson on liquid verbs has been brought forward. The perfect and pluperfect middle and passive of liquid and mute verbs is now fully treated. A lesson has been added to Lessons LII. and LIII., giving in full the principal parts of twenty-five additional verbs. In the Lessons on the Formation of Words and on Prepositions it has now been possible to remove the body of the text, but the exercises of Lessons LIV. and LV. remain, and a complete set of exercises has been added to Lesson LXII.

Single words and phrases have been removed from the exercises, which now consist wholly of complete sentences. In the special vocabularies the parts of the verbs are given in full, and no words are repeated. In the general vocabularies the words are more fully treated, especially the prepositions, the cases required by the verbs stated, and English cognate and borrowed words distinguished by different types.

A new edition of the Key, for the use of Teachers only, is now ready.

An edition of the First Lessons in Greek, for the use of English schools, was printed and published by Macmillan & Co. in England, simultaneously with the American edition.

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Leighton's New Greek Lessons.

With references to Hadley's Greek Grammar as well as to Goodwin's New Greek Grammar.

For description of this book, see page 104 of this Catalogue.

S. R. Winans, *Instructor in Greek, Princeton Coll., N.J.:* I have just had occasion to use the revised (1880) Greek Lessons. We completed the eighty lessons in eight weeks, and the pupil is now reading the Anabasis with remarkable facility and speed. I consider this a splendid test of the merits of your book, as to plan, methods, gradation, etc. I am so delighted with it that I cannot forbear commending it. It is ideally good.

A. H. Buck, *Prof. of Greek, Boston Univ.:* I find the work, in its general plan, subject-matter, and method, excellently well adapted to the wants of the beginner in Greek. I hope it will meet the favor it so well deserves. (*May 6, 1881.*)

E. R. Humphreys, *Boston:* I have examined, with considerable care, Dr. Leighton's Greek Lessons, and have found it to be a work well adapted for the purposes stated in the title-page; namely, to introduce students to Goodwin's Greek Reader, or the Anabasis of Xenophon. It is prepared with scholarly care, and its form and type reflect much credit on the Publishers. (*May 4, 1881.*)

Stein's Summary of the Dialect of Herodotus.

Translated by Professor JOHN WILLIAMS WHITE, Ph.D., from the German of the fourth edition of Herodotus by Heinrich Stein. Paper, 15 pp. Mailing Price, 15 cents; Introduction Price, 10 cents.

This pamphlet makes a complete statement of the euphonic and inflexional peculiarities which distinguish the language of Herodotus from Attic Greek, and is suitable for use with any edition of Herodotus.

The last edition of

Goodwin's Anabasis,

Goodwin's Greek Reader, and

Goodwin's Selections from Xenophon and Hero-

dotus have references to the new edition of Goodwin's Greek Grammar.

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